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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THIS is the 205th issue of this little bulletin. With it we begin the eighteenth volume. Many of our readers have been with us since Vol. 1, No. 1 and quite a few of them have kept a complete file of all issues. We know this because occasionally a copy goes astray in the mail and they hasten to write for another copy stating that their files are complete except for that one number. We hope that the present volume will prove as interesting to these old-timers as the previous ones.

During the last few months we have been advertising THE NEW RECORDS in a number of leading newspapers throughout the country including *The New York Times*, *Chicago Tribune*, *Los Angeles Times*, *Boston Herald*, *Detroit Free Press*, *Cleveland Press*, *St. Louis Star Times*, *Cincinnati Enquirer*, *Minneapolis Star Tribune* and *Washington Times Herald*. Hundreds of new subscribers have been secured by this means and we take this opportunity of welcoming them with the hope that they will continue to find our little bulletin of value.

Last month we included a renewal blank with each copy mailed, and so many renewals were received that it has been impossible for us to check our mailing list. We are, therefore, carrying over all of our subscribers, whether they renewed or not. We cannot continue this practice beyond this month, so if you have not as yet sent in your renewal, you should do so at once in order that you will not miss any issues.

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The demand for LP recordings, especially of classical music, is snowballing all over the country. Our readers are continually requesting us to list as many of them as we possibly can so that they may know what is available. This month we are making a very special effort to bring our readers up-to-date on the LP releases.

In doing so we have had to shorten many of our reviews in order to list more recordings in the space available. In so doing we hope we are pleasing the majority of our subscribers.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last seventeen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U. S. A.

NEW LP RELEASES

Schubert: *Symphony No. 1 in D*. Winterthur Symphony Orchestra—Swoboda. 1-12" disc (CH-CHC-23). \$4.85.

Haydn: *Symphony No. 77 in B-flat*. One side, and Haydn: *Symphony No. 78 in C minor*. Concert Hall Symphony Orchestra—Swoboda. 1-12" disc (CH-CHC-30). \$4.85.

Bach: *Concerto in E major*. Hans Andrae (harpsichord) with the Winterthur Symphony Orchestra—Kromer. One and one-half sides, and Bach: *Fugue in A minor*. Hans Andrae (harpsichord). 1-10" disc (CH-CHC-33). \$3.85.

Brahms: *Variations and Fugue on a Theme of Handel*, Op. 24. Ella Goldstein (piano). 1-12" disc (CH-CHC-35). \$4.85.

Vivaldi: *Concerto in B-flat*. One side, and Vivaldi: *Concerto in E minor*. Leo Rostal (violin) and Concert Hall String Ensemble. 1-12" disc (CH-CHC-37). \$4.85.

Tchaikovsky: *Dumka*, Op. 59. One side, and Prokofiev: *Summer Day—Suite*. Ray Lev (piano). 1-12" disc (CH-CHC-26). \$4.85.

Fauré: *Theme and Variations*, Op. 73. One side, and Fauré: *Nocturne No. 7* and Fauré: *Barcarolle in A minor*, Op. 26. Paul Loyonnet (piano). 1-12" disc (CH-CHC-16). \$4.85.

Handel: *Sonata No. 5 in A*. One side, and Handel: *Sonata No. 6 in E*. Joseph Scripka (violin) and Elizabeth Rich (piano). 1-10" disc (CH-CHC-15). \$3.85.

- Schumann: *Carnaval*, Op. 9. Ella Goldstein (piano). 1-12" disc (CH-CHC-32). \$4.85.
- Villa-Lobos: *Quartet No. 6 in E* (Quartetto Brasileiro No. 2). Stuyvesant String Quartet. 1-12" disc (CH-CHC-19). \$4.85. (TNR Oct. '47).
- Bloch: *Quartet No. 2*. Stuyvesant String Quartet. 1-12" disc (CH-CHC-20). \$4.85. (TNR Feb. '48).
- Mozart: *Symphony No. 20 in D*, K. 133. Vox Chamber Orchestra—Fendler. 1-10" disc (CH-CHC-21). \$3.85. (TNR Apr. '47).
- Smetana: *The Moldau*. One side, and Dvorák: *Husitká Overture*, Op. 67. Boston "Pops" Orchestra—Fiedler. 1-10" disc (V-LM-1). \$3.85. (TNR July '48).
- Puccini: *Highlights from Madama Butterfly*. Albanese, Browning, Melton with RCA Victor Orchestra—Weissmann. 1-10" disc (V-LM-2). \$4.45. (TNR Dec. '46).
- Bruch: *Scottish Fantasy*, Op. 46. Heifetz (violin) with RCA Victor Orchestra—Steinberg. 1-10" disc (V-LM-4). \$4.45. (TNR Feb. '48).
- Mendelssohn: *Concerto in E minor*, Op. 64. Elman (violin) with Chicago Symphony Orchestra—Defauw. 1-10" disc (V-LM-5). \$4.45. (TNR Apr. '48).
- Wagner: *Siegfried*—Act III, Scene 3 (complete). Farrell, Svanholm with Rochester Philharmonic Orchestra—Leinsdorf. 1-12" disc (V-LM-1000). \$5.45. (TNR Dec. '49).
- Offenbach: *Gaité Parisienne*. Boston "Pops" Orchestra—Fiedler. 1-12" disc (V-LM-1001). \$4.85. (TNR Dec. '47).
- Rimsky-Korsakov: *Scheherazade*. San Francisco Symphony Orchestra—Monteux. 1-12" disc (V-LM-1002). \$4.85. (TNR Nov. '42).
- Tchaikovsky: *The Swan Lake*, Op. 20. St. Louis Symphony Orchestra—Golschmann. 1-12" disc (V-LM-1003). \$4.85. (TNR Feb. '46).
- Grofé: *Grand Canyon Suite*. NBC Symphony Orchestra—Toscanini. 1-12" disc (V-LM-1004). \$5.45. (TNR Apr. '46).
- Rachmaninoff: *Concerto No. 2 in C minor*, Op. 18. Rubinstein (piano) with NBC Symphony Orchestra—Golschmann. 1-12" disc (V-LM-1005). \$5.45. (TNR Oct. '46).
- Khachaturian: *Concerto for Piano and Orchestra*. Kapell (piano) with Boston Symphony Orchestra—Koussevitzky. 1-12" disc (V-LM-1006). \$5.45. (TNR Feb. '47).
- Bizet: *Carmen* (excerpts). Swarthout, Albanese, Merrill, Vinay and RCA Victor Chorale and Orchestra—Leinsdorf. 1-12" disc (V-LM-1007). \$5.45. (TNR Dec. '46).
- Tchaikovsky: *The Sleeping Beauty Ballet* (excerpts). Leopold Stokowski and his Symphony Orchestra. 1-12" disc (V-LM-1010). \$5.45. (TNR May '48).
- Lalo: *Symphonie Espagnole*, Op. 21. Menuhin (violin) with Colonne Orchestra—Fournet. 1-12" disc (V-LM-1011). \$5.45. (TNR June '48).
- Ravel: *Bolero*. One side, and Ravel: *Ma Mère l'Oye*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (V-LM-1012). \$5.45. (TNR Aug. '48 & Apr. '49).
- Dvorák: *Symphony No. 5 in E minor*, Op. 95 ("from the New World"). Leopold Stokowski and his Symphony Orchestra. 1-12" disc (V-LM-1013). \$4.85. (TNR Jan. '49).
- Moussorgsky: *Pictures at an Exhibition*. Horowitz (piano). 1-12" disc (V-LM-1014). \$5.45. (TNR Nov. '48).
- Beethoven: *Sonata No. 1 in D*, Op. 12, No. 1. One side, and Beethoven: *Sonata No. 2 in A*, Op. 12, No. 2. Heifetz (violin) and Bay (piano). 1-12" disc (V-LM-1015). \$5.45. (TNR Nov. '48).
- Prokofiev: *Sonata No. 7*, Op. 83. One side, and Kabalevsky: *Sonata No. 3*, Op. 46. Horowitz (piano). 1-12" disc (V-LM-1016). \$5.45 (TNR Apr. '46 & Mar. '49).
- Bach: *Das Wohltemperierte Clavier* (Preludes and Fugues Nos. 1 to 8). Wanda Landowska (harpsichord). 1-12" disc (V-LM-1017). \$5.45. (TNR Feb. '50).
- Grieg: *Concerto in A minor*, Op. 16. Rubinstein (piano) with RCA Victor Orchestra—Dorati. One side, and Liszt: *Concerto No. 1 in E-flat*. Rubinstein (piano) with Dallas Symphony Orchestra—Dorati. 1-12" disc (V-LM-1018). \$5.45. (TNR Jan. '50 & Oct. '47).
- Tchaikovsky: *Romeo and Juliet*. One side, and Berlioz: *Romeo and Juliet*. NBC Symphony Orchestra—Toscanini. 1-12" disc (V-LM-1019). \$5.45. (TNR Feb. '48 & Dec. '47).
- Chopin: *Etudes*, Op. 10 and Chopin: *Etudes*, Op. 25. Three sides, and Schumann: *Etudes Symphoniques*, Op. 13. Brailowski (piano). 2-12" discs (V-LM-6000). \$10.90. (TNR Jan. '48 & Jan. '49).
- Beethoven: *Symphony No. 9 in D minor*, Op. 125. ("Choral"). Three sides, and Beethoven: *Egmont Overture*, Op. 84. Soloists, Berkshire Festival Chorus, and Boston Symphony Orchestra—Koussevitzky. 2-12" discs (V-LM-6001). \$10.90. (TNR Mar. '48 & Jan. '49).
- Bach: *Mass in B minor*. Soloists, RCA Victor Chorale and Orchestra—Shaw. 3-12" discs (V-LM-6100). \$16.35. (TNR Nov. '47).
- Schumann: *Quartet No. 3 in A*, Op. 41, No. 3. Winterthur String Quartet. 1-12" disc (CH-CHC-38). \$4.85.

ORCHESTRA



Bruckner: Symphony No. 5 in B-flat. Hamburg Philharmonic Orchestra conducted by Eugen Jochum. LP Microgroove only, 2-12" discs (CL-P-8049 and CL-P-8050) (automatic sequence). \$9.70.

In May 1941 we reviewed the new release of the Bruckner *Fifth* as played by Karl Böhm and the Saxon State Orchestra (Victor DM-770/1). Fortunately we did not rhapsodize too much over the performance, which we thought good and well played. It must be admitted that the Saxon State Orchestra plays the music better than the Hamburg Philharmonic, but Jochum's idea of the score is so much greater than Böhm's that his recording takes precedence. The reproduction is as good as Böhm's, if not better. It is therefore a pleasure to recommend this fine LP version of the Bruckner *Fifth*.

The advantages of Long Playing records may be enjoyed to their fullest in music such as Bruckner's. To suffer eighteen breaks in music of such long, grandiose, arching phrases and ideas is little more than idiotic. We can finally get an idea (outside of the concert hall) of what Bruckner is like when the idea is not constantly interrupted. No one has yet, to our knowledge advanced a suitable reason why symphonies should last 30 to 40 minutes as the majority do. There is certainly no reason why one may not go on for an hour or more. If it is the type of music that pleases us, we can stand an hour easily enough. Jazz fans can endure an hour-long jam session, and we can enjoy an hour-long Bruckner session. So don't worry about how long Bruckner rambles on; if it pleases you, you will find good measure here. And Long Playing discs add greatly to the effect.

Bruckner was an organist, and a particularly fine improviser. His symphonies, it is said, are in many ways orchestrated organ improvisations of gigantic proportions, even though they are built on solid symphonic foundations. The score used in this performance is the original one, not the edited one. S.

Haydn: Symphony No. 92 in G major ("Oxford"). Cleveland Orchestra conducted by George Szell. 3-12" discs in album. Columbia Set MM-880. \$4.75. LP Microgroove, coupled with **Haydn: Symphony No. 101 in D major.** Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (CML-4268). \$4.85

Haydn: Symphony No. 101 in D major ("Clock"). Philadelphia Orchestra conducted by Eugene Ormandy. Seven sides, and **Gluck: Orfeo ed Euridice**—Dance of the Spirits. Philadelphia Orchestra conducted by Eugene Ormandy, featuring William Kincaid (flute). 4-12" discs in album. Columbia Set MM-894. \$6. LP Microgroove, coupled with **Haydn: Symphony No. 92 in G major.** Cleveland Orchestra conducted by George Szell. 1-12" disc (CML-4268). \$4.85.

The climax of Haydn's first visit to England was

being awarded an honorary degree of Doctor of Music by Oxford University. Attendant upon the ceremonies were three brilliant and lengthy concerts in which many of the outstanding artists of the day took part. Haydn wrote a new symphony for one of these concerts—the work has not been adequately identified—but because he arrived at Oxford too late for sufficient rehearsals, it was necessary to substitute an older symphony. The one selected was the *Symphony No. 92 in G major*, forever after known as the "Oxford Symphony." It was received with tremendous enthusiasm.

As for Haydn's reaction to Oxford, there remains only this record in a letter to a friend, "I had to pay one and a half guineas for the bell peals at Oxforth (sic) when I received the doctor's degree, and half a guinea for the robe. The journey cost six guineas."

The "Oxford" is a wonderfully vivacious work that is truly great music, and one seems to feel it while listening. For us it is a constant joy; we can't imagine anyone not loving it.

The "Clock" is so called because of the slow movement in which Haydn imitates the tick-tock of an Eighteenth Century clock. There is nothing unusual or exciting about the rest of the work, although it is typically pleasant and good Haydn.

Detailed comment about the performances is unnecessary in our opinion for both are super, razor-edged, virtuoso renditions that are positively tops. There is enough resilience in both to keep them from being caricatures, and they are both recorded with a pleasing and appropriate perspective. They were reviewed from the LP disc, whose surfaces were good. S.

Tchaikovsky: Serenade in C major, Op. 48. Seven sides, and **Mozart: The Impresario—Overture, K. 486.** Boston Symphony Orchestra conducted by Serge Koussevitzky. 4-12" discs in album. RCA Victor Set DM-1346. \$6.

While listening to this splendid album we could not help letting our thoughts digress for a moment concerning the record business. Without wishing to be too cryptic, caustic, or cynical, it is in a way ironic that on the eve of the demise of 78 rpm, 12" shellac classical records, we have for a brief period enjoyed the highest quality these discs have known in this country. Considering the wretched quality of the such discs during the war and for some time during the post-war period, we wonder how much more enjoyment could have been imparted to the multitude who purchased millions of the sand-paper-surfaced discs if they could only have had the superb quality of the very discs in this album. They look beautiful, feel smooth to the touch, especially around their polished edges, and are nearly free of surface noise when played.

The reproduction of the Tchaikovsky *Serenade* is another fine achievement, for RCA Victor has something here that is good in balance, timbre, and perspective. Massed string tone is to be heard here

in its most delicious form. Koussevitzky has always been an able hand with this work, and the present recording is indeed a fine one to add to the catalogs. It is all anyone could wish for, and the lovely, familiar Waltz movement will linger fondly in the memories of many who acquire the album. The opening movement and the finale, *Tema Russo*, are dramatically etched. The final side is devoted to a rather driving reading of the Mozart *Impressario* overture, a gay and witty piece, cut from the same cloth as *Marriage of Figaro* and *The Seraglio*—charming as always. S.

Thomson: Louisiana Story. Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs in album. Columbia Set MX-329. \$3.50. LP Microgroove, coupled with **Thomson: Five Portraits.** Philadelphia Orchestra conducted by Virgil Thomson. 1-10" disc (C-ML-2087). \$3.85.

The orchestral suite, *Louisiana Story*, is taken from the music that Virgil Thomson supplied for Robert Flaherty's semi-documentary picture of the same name. The score of the film was awarded the Pulitzer Prize for Music in 1949.

The orchestral suite is in four movements: *Pastoral*, describing bayous, the boy in his rowboat, and the maneuvers of an amphibious bulldozer; *Chorale*, representing the boy playing in a tree with his pet raccoon; *Passacaglia*, recounting the boy's adventure in robbing an alligator's nest of its eggs; a chromatic *Fugue* of four movements, which in the film accompanies the boy's fight to land an alligator he has hooked.

Much of Mr. Thomson's music is entirely original but some of it is based on the folk tunes of the Acadians, those French-speaking folk who have inhabited the bayou region of Louisiana for several centuries. To us it was all very fascinating and as played by the Philadelphia Orchestra under Ormandy's direction it makes a recording that we do not hesitate to recommend to anyone who will accept something a little out of the ordinary in musical fare.

Anderson: Irish Suite. Boston "Pops" Orchestra conducted by Arthur Fiedler. 3-10" discs in album. RCA Victor Set DM-1348. \$4.

Leroy Anderson is a native of Cambridge, Mass. and graduated from the Music Department of Harvard University in 1929. He taught at Radcliffe College for two years and directed the Harvard Band for several years. He is an organist and choir master of unusual talents. Of late he has devoted nearly all of his time to composition. His *Fiddle-Fiddle*; *Chicken Reel*; *Sleigh Ride* and *Jazz Pizzicato* are all quite well-known.

Mr. Anderson's *Irish Suite* was commissioned by the Eire Society of Boston. It is dedicated to Arthur Fiedler and was given its first performance at Symphony Hall, Boston, in the spring of 1947 by the Boston "Pops" with Mr. Fiedler conducting. It consists of orchestral settings of six popular Irish mel-

odies. They are: *The Irish Washerwoman*; *The Minstrel Boy*; *The Rakes of Mallow*; *The Wearing of the Green*; *The Last Rose of Summer*; and *The Girl I Left Behind Me*.

Here is gay and sentimental music that should warm the heart of any son of Erin.

Bizet: Carmen Suite. Columbia Symphony Orchestra conducted by Sir Thomas Beecham. 2-12" discs in album. Columbia Set MX-333. \$3.50. LP Microgroove, coupled with **Tchaikovsky: Capriccio Italien, Op. 45.** 1-12" disc (C-ML-4287). \$4.85.

Tchaikovsky: Capriccio Italien, Op. 45. Columbia Symphony Orchestra conducted by Sir Thomas Beecham. 2-12" discs in album. Columbia Set MX-334. \$3.50. LP Microgroove, coupled with **Bizet: Carmen Suite.** 1-12" disc (C-ML-4287). \$4.85.

Sir Thomas has recently signed an exclusive contract with Columbia and these recordings are the first that he has made under the new arrangement. The contract was probably signed before RCA Victor decided to issue LP recordings because it is said that one the reasons that Sir Thomas returned to Columbia was that he wished his recordings to be made available on LP discs.

Commercially both of the selections Sir Thomas has chosen will surely be big successes. They are the sort of things that the masses go for in a big way. We hope, however, that in the future this very fine conductor will select works that will hold more interest for the discerning music lover—works that require the great artistry that is his. Most any conductor can direct a fairly satisfactory performance of the *Carmen Suite* or *Capriccio Italien*. It doesn't take a Sir Thomas for such pieces.

Gordon: The Rake's Progress. Royal Opera House Orchestra, Covent Garden, conducted by Constant Lambert. LP Microgroove only, coupled with **Prokofiev: Cinderella** (TNR Nov. '49). 1-12" disc (C-ML-4229). \$4.85.

The Rake's Progress, with music by Gavin Gordon, is a lively ballet in the olden style. It tells the story of an 18th century libertine who spends his substance in amorous and corrupt adventures in London and finally ends his days in a madhouse. It was first produced by Sadler's Wells Ballet during the 1930's and has been repeated by that group numerous times with great success. Gordon's music is sufficiently communicative to stand on its own legs and thus this orchestral version of the ballet is quite attractive. It is brilliantly performed by the Royal Opera House Orchestra under the able direction of Constant Lambert. It is a fine example of English recording at its best.

Tchaikovsky: Symphony No. 5 in E minor, Op. 65. Berlin Philharmonic Orchestra conducted by Wilhelm Mengelberg. LP Microgroove only, 1-12" disc (CL-P-8053). \$4.85.

Several entirely satisfactory recordings of Tchai-

kovsky *Fifth* are already available and so we can see no crying need for a re-pressing of this Telefunken version. However, Mengelberg has quite a following in the country and it is possible that there are enough persons who will wish his recording of this symphony to make it worth while for Capitol to issue it.

Music by Robert Stoltz. Zürich Tonhalle Orchestra conducted by Robert Stoltz. One side, and **Music by Emmerich Kalman.** Zürich Tonhalle Orchestra conducted by Victor Reinshagen. LP Microgroove only, 1-12" disc (L-LLP-135). \$5.95.

This LP disc contains a potpourri of selections from the pens of two of Europe's greatest composers of light opera played by the famous Zürich Tonhalle Orchestra. A gay spirited record that anyone may enjoy—fine recordings to give one a lift. Stoltz is best known for his operettas *White Horse Inn* and *Wild Violets*, and Kalman for *The Gypsy Princess*, *Countess Maritza* and *The Circus Princess*.

Schubert: Deutsche Tänze und Ecossaisen, Op. 33. Leopold Stokowski and his Symphony Orchestra. 1-10" disc (V-10-1519). \$1.05.

Here is some pleasing Schubert music that was originally written for piano nicely played in an orchestral arrangement under the sympathetic direction of Stokowski—easy to listen to and splendidly recorded.

CONCERTO



Khachaturian: Concerto for Piano and Orchestra. Oscar Levant (piano) and the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Nine sides, and **Rachmaninoff: Prelude No. 4 in D minor, Op. 23, No. 3.** Oscar Levant (piano). 5-12" discs in album. Columbia Set MM-905. \$7.25. LP Microgroove, 1-12" disc (C-ML-4288). \$4.85.

This is easily Oscar Levant's finest phonographic achievement to date, and we prefer this version to either the Kapell-Boston (Vic. DM-1084) or the English Decca set with Moura Lympny. Our impression of Levant and Mitropoulos is that they see eye to eye in the music and make a perfect team for this work. The orchestral score is meaty and interesting, and Mitropoulos gives it a good, solid chance, without overshadowing the soloist. Their teamwork is uncommonly well blended. Levant has been doing a lot of recording, and it is noticed that he is generally best in modern and contemporary works. In the Khachaturian *Concerto* he hits a new peak.

Not the least of this disc's attributes is the superb reproduction, which alone would make this the choice of the available versions. Columbia has had notable success with the New York Philharmonic recordings of late, and again we have magnificent range, clarity, and balance, as well as some atmosphere and perspective. The percussions come through very well. Best of all is the piano tone which sounds like a piano, in soft and in loud passages, in sustained notes

and in arpeggios, as compared to many LP discs in which the piano tone wavers slightly or sounds somewhat like a harpsichord or mandolin.

The music itself wears well; we find it more enjoyable with each hearing. In the past three years it has become established in the repertoire, and nearly everyone enjoys it. There is plenty of melody, not much formal development, and lots of fireworks. If you do not know it yet, by all means give it a try. S.

Liszt: Concerto No. 1 in E-flat major (Grove's No. 22). R. Schmid (piano) and the Munich Broadcasting Symphony Orchestra conducted by Hans Rosbaud. One side, and **R. Strauss: Burleske.** G. Münch (piano) and the Munich Broadcasting Symphony Orchestra conducted by A. Dressel. LP Microgroove only, 1-12" disc (VX-PLP-6110). \$5.95.

Vox is really beginning to throw some weight in the classical LP field these days, particularly with the issuing of records, being recorded in Europe, with modern technique, as distinguished from some of their re-issues of earlier recordings. The present disc is of good fidelity and wide range. The recorded tone of the piano is nothing exceptional, as this is one of the knotty problems that confront LP engineers, and few LP's have a genuinely excellent piano tone. We have found however, that not more than 10% of LP buyers can detect the slight wavering of piano tone, so it is presumably not worth carping about.

The Liszt *Concerto No. 1* is appearing for the first time on LP, and the famous "triangle" concerto is given a lively performance. It is a piece that demands bravura and real brass on the part of the player if he is to put it over with the bang it deserves, or rather demands. It is the evocation of a manner, a period, an epoch in music, that is a challenge even to today's virtuosi. The soloist and his accompanying forces deliver it with mighty strokes, and we thought it quite a competent rendition.

Strauss *Burlesque* is also new to the LP lists, and it too is accorded a lively and knowing performance. An obviously early work, it is never profound, but always witty, gay, and sparkling. It is nicely melodic, and like the Liszt, in its way evocative of an era—Vienna.

The two pieces make a companionable LP pairing, both are clearly and brightly reproduced, and Vox's LP surfaces are up to their usual high, quiet, standard. Many persons are going to enjoy this disc over and over again. S.

Rakov: Concerto for Violin. David Oistrakh (violin) with the Russian State Symphony Orchestra conducted by I. Kondrashin. Available on LP Microgroove only, 1-12" disc (Gallery 12001). \$4.85.

As this work and its composer are entirely unknown to us, we are relying on the notes that are supplied by the publisher of this LP disc.

Nikolai Rakov is one of many Soviet composers scarcely known outside Russia. The present recording of the *Violin Concerto* offers the American public

its first opportunity to acquaint itself with a major work of this little-publicized contemporary of Shostakovich, Khachaturian and Kabalevsky.

Rakov was born in Kaluga in 1908; after World War I he studied at the Moscow Conservatory under Vassilenko and Glière. He did not attract much attention until 1944 when he sprang to fame through the playing of his *Violin Concerto* by the distinguished Russian violinist, David Oistrakh.

This work, which is here recorded by the artist who is largely responsible for its popularity, can hardly be called "modern" if that term is to cover such contemporary devices of musical composition as atonality, polytonality, or polyrhythm. The Rakov *Concerto* appears to derive its expressive means directly from the late-romantic concertos written by Bruch, Brahms, Dvorák and Tchaikowsky. Its melodic and harmonic features are conservative in the sense that a less accessible idiom is avoided in favor of a continuation of the "western" tradition of Glazunov and Rachmaninoff. The overall design of the *Concerto*, on the other hand, is truly neo-classical.

Altogether, this wartime composition is representative of the recent tendencies in Soviet music calling for richness in melody, contrapuntal simplicity, generally accessible harmony and "folkloristically" oriented rhythm. These esthetic principles are implied in many Russian works of the late 19th and early 20th century. In this respect Rakov's studies with Glière assume a special significance.

The soloist of the present recording, David Oistrakh, is generally regarded as the leading violinist in Russia today. He was born in 1908 and studied at the conservatory at Odessa where he graduated in 1926. The young virtuoso quickly rose to national fame, and after 1937 when he emerged as the winner of the Ysaye competition in Brussels, his international renown became firmly established. Oistrakh is now a full professor at the Moscow State Conservatory of Music and most Russian composers are anxious to have their violin music performed by him.

Generally speaking the recordings that we have heard that have been made in Russia have not been particularly good but the present one seems to be an exception to the rule—we would say that it is quite satisfactory. As we listened to Rakov's music it impressed us as the type that is very likely to find favor with the average American music lover. We would say that it is reasonably interesting and certainly easy to listen to.

R.

CHAMBER MUSIC



Mozart: *Serenade No. 10 in B-flat, K. 361* ("Gran Partita"). Hewitt Chamber Orchestra. LP Microgroove only, 1-12" disc (VX-DLP-6020). \$5.95.

This outstanding recording demonstrates the great value of recorded music, especially in LP form. The present *Serenade* for 13 wind instruments is little more than so many notes on a printed page to even the

most serious students of Mozart for the reason that it is very difficult to assemble the necessary players and thus it is practically never heard in the concert hall. The work is a long one taking nearly an hour to play and so LP recording is of particular value—three movements are contained on the first side of this record and the remaining four are on the reverse.

The present recording, a very fine one from every angle, was made in France by Les Discophiles Français and converted into a LP version by Vox in this country.

Beethoven: *Sonata No. 2 in A, Op. 12, No. 2*. One side, and Beethoven: *Sonata No. 4 in A minor, Op. 23, No. 4*. Ella Goldstein (piano) and Joseph Bernstein (violin). LP Microgroove only, 1-12" disc (CH-CHC-34). \$4.85.

Beethoven: *Sonata No. 5 in F, Op. 24* ("Spring"). Ella Goldstein (piano) and Joseph Bernstein (violin). LP Microgroove only, 1-12" disc (CH-CHC-17). \$4.85.

It is a great joy to have these Beethoven Sonatas for Violin and Piano available on LP discs. Especially is it so when we have them so beautifully played and splendidly recorded as they are on these Concert Hall LP records with their smooth silent surfaces. Sonatas Nos. 2 and 4 are each complete on one side of CH-CHC-34; No. 5 which is longer than either of the former two takes two sides of CH-CHC-17 with two movements on each side.

A word or two about the excellent artists who have made these outstanding recordings may be of interest:

Ella Goldstein was born in Harbin, Manchuria, and was giving concerts in China and Japan when she was but nine years old. Before World War II she gave numerous concerts in Holland and during the war she played in Palestine, Egypt and South Africa. She came to the United States, and in 1947 she appeared with the Boston Symphony Orchestra under Koussevitzky at Tanglewood in a coast-to-coast broadcast of Tchaikovsky's Piano Concerto No. 1. Dr. Koussevitzky is said to have called her a "completely exceptional phenomenon."

Joseph Bernstein studied with Arnold Rose, Karl Flesch and Georges Enesco. Before his coming to the Palestine Philharmonic Orchestra as first violinist in 1937 he toured Europe extensively. He is the founder of the Tel-Aviv String Quartet. Last year he appeared at the Berkshire Festival at Tanglewood and at that time the distinguished critic of *The New York Times*, Howard Taubman, wrote of his "silken tone and finished interpretive style" and stated that he was an artist to be watched.

Beethoven: *Trio No. 2 in G, Op. 1, No. 2*. Artur Balsam (piano); Daniel Guilet (violin); and Andre Navarra (violinello). LP Microgroove only, 1-12" disc (CH-CHC-27). \$4.85.

Lovers of Beethoven will surely welcome the opportunity of adding to their libraries this fine record.

ing of a very early work (1795). It is not a composition of great depth nor of prime importance, but it is tuneful and pleasing to listen to; and it is Beethoven and thus is worthy of a place in any collection of the chamber music of that musical giant.

The artists who have made this recording are all known as distinguished chamber music players and the performance that they have given is more than satisfactory—it is heart warming. The LP reproduction is of the best and the record surfaces smooth and silent.

Mozart: Quartet No. 15 in D minor, K. 421. One side, and **Haydn: Quartet in F major, Op. 74, No. 2.** Baroque String Quartet: Joseph Rabushka and Marc Gotlieb (violins); Irving Manning (viola); and Richard Kaye (violoncello). LP Microgroove only, 1-12" disc (Period SPLP-503). \$5.95.

While both of these quartets have been available on 78 rpm. records, the present disc contains the only LP versions. As both of them are representative of their composers and generally popular with chamber music lovers these excellent recordings of them are very welcome.

This disc contains the first recording by the Baroque String Quartet which is reasonably well-known through its concerts and radio broadcasts. It is a well-knit organization whose ensemble playing is excellent.

CHORAL



Stravinsky: Mass. Double Wind Quintet conducted by Igor Stravinsky and Chorus of Men and Boys directed by Warren Foley. Five sides, and **Stravinsky: Russian Church Choruses—Pater Noster; Ave Maria.** Chorus of Men and Boys directed by Warren Foley and conducted by Igor Stravinsky. 3-12" discs in album. RCA Victor Set DM-1349. \$4.75.

Here is a recording of great importance and interest. RCA Victor is releasing a performance of Stravinsky's *Mass*, which is a first on records. To make matters even more of an event, the composer himself conducts the work.

Stravinsky composed his *Mass* from 1944 to 1948, apparently producing it slowly and in sections. It was first given under Ernest Ansermet in Milan on October 27, 1948, and the Swiss maestro repeated it in London in February 1949. The first American performance which was widely heralded and received with critical interest, took place in Town Hall, New York City, February 26, 1949, under Stravinsky himself.

The *Mass* is scored for double wind quintet, and a chorus of men and boys' voices. The impression is that the music sounds thin and severe and disciplined when compared to the great Baroque compositions of the 18th century. It makes a further impression of having been written for church service and the actual celebration of the Roman Catholic *Mass*, rather than for display and persual in the

concert hall. This point of departure is utterly sincere and beyond criticism in its rightness.

From the point-of-view of sheer listening and appraisal, there seems to be a monotony of color, and a thinness of means, that may well disappear with repeated hearings. Fascination there is in this music, which is obviously one of the composer's important creations. There are occasional solo voices, and sometimes choral; and instrumental forces never mix or overlap as in the extraordinary *Agnus Dei*. There is a feeling of humility and restraint in the work that well becomes it. It is most surely the antithesis of the great sacred compositions of Handel, Bach and Beethoven—and even Mozart. It is far more primitif in substance and line.

Stravinsky himself leads this beautifully recorded performance. At his disposal is a double wind quintet and the liturgical choir from New York's Church of the Blessed Sacrament, under Warren Foley. The lower sections of the choir were augmented for this historical venture. On the sixth record side, the same forces sing two Russian church choruses—a *Pater Noster* and an *Ave Maria*—by Stravinsky.

MAX DE SCHAUENSEE.

Bach: Matthäus Passion ("St. Matthew Passion") (unabridged). Elfriede Troetschel (soprano), Diana Euträti (contralto), Helmut Kreps (tenor), D. Fischer-Dieskau (baritone), and Friedrich Haertel (bass); the Boys Choir of St. Hedwig's Cathedral and the Augmented Choir of the Berlin Radio directed by Günther Arndt; and the Orchestra of the Berlin Radio conducted by Fritz Lehmann. LP Microgroove only, 4-12" discs in album. Vox Set DLP-6070. \$24.75.

Here we finally have what must have been the unfulfilled dream of all lovers of Bach's music, a complete recording of the towering *St. Matthew Passion* on four unbreakable LP records. Besides this obviously desirable feature, the performance by choral and instrumental forces of Berlin is in every way a splendid job. It is a performance of tradition and distinction, if not one of overwhelming brilliance.

In 1937 RCA Victor recorded a much criticized complete performance by Koussevitzky—an actual performance in Boston's Symphony Hall. So full of flaws and technical drawbacks was this ambitious but misguided recording, that it was withdrawn after a few years. At present there are two abridged recordings, excellent ones at that, though the British one is hardly more than a fragment of this monumental work.

The *St. Matthew Passion* should have a complete recording, and a good one, and here it is! The soloists are excellent with tenor Helmut Kreps outstanding as the Evangelist, and D. Fischer-Dieskau a Christus of commanding vocal style. The balance of the choral work is a feature of the album. The transition from 78 rpm. records to LP records has been accomplished with extraordinary smoothness in this Vox issue. Probably the actual tonal quality has

been improved by the new technique employed for LP recording. This has generally been the rule.

MAX DE SCHAUENSEE.

Bach: Motet No. 3 "Jesu, meine Freude." (Peters No. 1). (Sung in English). RCA Victor Chorale conducted by Robert Shaw. 4-10" discs in album. RCA Victor Set DM-1339. \$5.

This very excellent version in English (translation by Henry S. Drinker) of Bach's famous Motet will be of particular appeal to all those who are interested in fine music appropriate for the use of most well-trained church choirs. It is glorious and inspiring and the superb RCA Victor Chorale, under the distinguished direction of Robert Shaw, render it in a fashion that is above mere criticism.

It dates from Bach's years in Leipzig (1723-1750) and is for five-part mixed chorus (two sopranos, altos, tenors and basses). The text, which is given in full on the inside cover of this album, consists of the six verses of Johannes Franck's hymn, *Jesu meine Freude*, with five intervening movements on verses 1, 2, 9, 10 and 11 of the eighth chapter of the Epistle to the Romans (the Epistle for the Eighth Sunday after Trinity).

Sixteenth Century French Madrigals and Chansons.

One side, and **Sixteenth Century Italian Madrigals.** Randolph Singers directed by David Randolph. LP Microgroove only, 1-12" disc (CH-CHC-36). \$4.85.

The Randolph Singers, consisting of two sopranos, a contralto, tenor and bass, have gained an enviable reputation for their interpretations of the madrigal—an unaccompanied musical setting of a secular poem in five or six parts. These singers have taken their name from their conductor, David Randolph, who is known to many music lovers through his radio program "Music for the Connoisseur," which has been on the air for several years.

The present record contains nine French madrigals on one side and six Italian ones on the other. They are all beautifully sung and have been faithfully recorded. For those who are interested in delightful and melodious contrapuntal music of an age long since past, this record is highly recommended.

OPERA

Pergolesi: The Music Master ("Il Maestro di Musica") (abridged). (Sung in English). Frances Greer (soprano), Donald Dame (tenor), Mordecai Bauman (baritone), and the Allegro Chamber Society conducted by George Schick. LP Microgroove only, 1-12" disc (AL-AL-35). \$4.85.

Here is a delightful little performance of Giovanni Pergolesi's comic opera, *The Music Master*, sung in an excellent English translation by Charles Polacheck, and presented on one smooth LP record by Allegro.

Pergolesi (1710-1736) was a short-lived genius,

who is best known for his *Serva Padrona* and his *Stabat Mater*. His was the genuine instinct and gift for creating *opera-buffa*.

The Music Master, which is a neglected work by the Italian composer, translates well. Its slight but piquant story is amusing and easy to listen to. On this Allegro record, it comes over well, and the diction of the three singers might be taken as a model of clarity. A good translation and clear projection of text are among the chief ingredients for an undertaking of this sort.

A small, obviously well-rehearsed group called the Allegro Chamber Society perform with unvarying smoothness under George Schick. Thus a fine background for the singers is assured.

Frances Greer and Donald Dame, a soprano and tenor now with the Metropolitan, are experts at this sort of thing. They sing neatly and prettily, though Miss Greer scoops unnecessarily in the *Echo aria*. But they and baritone Mordecai Bauman succeed in blowing the breath of life into this entertaining little work.

A fine achievement on the part of Allegro, and a must for collectors of 18th century *opera-buffa* records. Recording, by the way, is excellent.

MAX DE SCHAUENSEE.

Offenbach: Les Contes d'Hoffman ("The Tales of Hoffman"). (Complete opera). (Sung in French). Vina Bovy and Geori Boué (sopranos); Fanély Revoil (mezzo-soprano); Renée Faure (comédienne); Raoul Jobin (tenor); Louis Musy and Roger Bourdin (baritones); André Pernet and Charles Soix (basses); and chorus and orchestra du Théâtre National de l'Opéra-comique conducted by André Cluytens. 16-12" discs in 2 albums. Columbia Set MOP-31. \$22. LP Microgroove, 3-12" discs (C-SL-106) (automatic sequence). \$14.55.

Jacques Offenbach's *Les Contes d'Hoffman* is a fascinating work. There is nothing else quite like it in the entire realm of opera; or theater, for that matter. It is a masterpiece of eerie phantasmagoria, and its musical language is utterly distinctive.

Most people associate the languorous *Barcarolle*, with *Tales of Hoffman*, but repeated performances will familiarize listeners with many of the other melodies that adorn this marvellous score—melodies, that despite a surface simplicity, assume a terrifying and nightmarish quality when heard in their proper setting.

Columbia has now made possible a brilliant and complete performance of Offenbach's *chef d'oeuvre* on three long playing records. This is a truly important addition to the growing list of Columbia's complete operas, all the more so as the present performance is an authoritative one, sung and played by the forces of the Paris Opéra Comique. Many pages not generally heard in American performances, such as the long role of the councillor Lindorf in the Prologue, for instance, are restored.



The big cast is uniformly good. Raoul Jobin, familiar to American opera goers, was secured while on leave from New York's Metropolitan, to appear as the amorous and imaginative poet. Mr. Jobin sings the long and arduous role with plenty of vocal stamina, nice style and diction. Sometimes his upper notes are stridently open, but most of the time his voice has an easy brilliance in one of the most difficult roles of the tenor repertoire.

The three women in Hoffman's life are widely contrasting types. Renée Faure is just right as the mechanical doll Olimpia and sings her aria with a bric-a-brac, metallic quality that gives the impression of the piece of intricate mechanism which the doll actually is.

Vina Bovy, remembered from her season with the Metropolitan, is heard as the courtesan Giulietta in The Venetian scene, singing the *Barcacolle* and other music with appropriate seductiveness, while Geori Boué's brilliant voice copes easily with Antonia's *Elle a fui* and the lovely duet *C'est une chanson d'amour*.

The *Tales of Hoffman* also calls for four first-class baritones. Here we find Louis Musy's massive voice in the music of Lindorf, and André Pernet's subtle art in the part of the Polish Jew, Coppelius (creator of the mechanical doll). Roger Bourdin doesn't have quite enough vocal weight for the terrifying music of Dr. Miracle, and Charles Soix is the weakest member of this quartet, as Dapertutto, to whom falls the lovely and demanding aria, *Scintille diamant*.

Minor roles are handled with the care that is the firm policy and tradition of the Opéra Comique, while orchestra and chorus also sustain the reputation of that distinguished house.

The recording is excellent, and the dubbing on long-playing surfaces is a masterly piece of work—the music sounds just as well as records originally made through this process. Three cheers for Columbia on this brilliant and historic release, for this is the first complete recording of Offenbach's opera ever made.

MAX DE SCHAUNSEE.

Dvorák: Rusalka—O lovely moon (Act I). One side, and **Dvorák: The Maiden's Lament** and **Dvorák: Tune Thy Fiddle, Gypsy**. (Sung in English). Dorothy Maynor (soprano) with the RCA Victor Orchestra conducted by Erich Leinsdorf. 1-12" disc (V-12-1078). \$1.31.

For those who prefer their selections sung in English, Miss Maynor sings these Dvorák pieces most beautifully. The soloist is nicely supported by an adequate orchestra under the direction of Erich Leinsdorf.

Mozart: Le Nozze di Figaro, K. 492—Non più andrai (Act I). One side, and **Rossini: Il Barbiere di Siviglia**—La Calunnia è un venticello (Act II). (Sung in Italian). Italo Tajo (basso) with RCA Victor Orchestra conducted by Jean Paul Morel. 1-12" disc (V-12-1076). \$1.31.

Opera lovers will surely welcome this disc. It

contains two arias by the Metropolitan's new basso, Italo Tajo—an artist supreme if we ever heard one.

VOCAL

Joseph Schmidt Sings. Joseph Schmidt (tenor) with orchestra conducted by Selmar Meyrowitz. LP Microgroove only, 1-10" disc (CL-L-8062). \$3.85.

Halevy: *La Juive*—Rachel, quand du Seigneur.

Verdi: *Un Ballo in Maschera*—Ah, l'ho segnato—Ma se m'è forza.

Stoltz: *Du solst der Kaiser meiner Seele sein*.

Meyer-Helmund: *Das Zauberland*.

Tosti: *Vorrei morire*.

Leoncavallo: *Mattinata*.

Joseph Schmidt was born in 1906 and died in 1943 at the age of 37. His untimely end was a direct result of Nazi persecution and resulting illness while a refugee in Switzerland.

Schmidt, like Tauber and McCormack, was a born singer with a direct and immediate appeal in his caressing tones, which he used with superb skill.

Despite the fact that the Nazis destroyed most of the masters of his many recordings, which had enjoyed a popularity only second to Tauber in Germany, Capitol has managed to locate some that were spared, and has united them here on this LP disc, which all lovers of truly beautiful singing will surely want.

Arias from *La Juive* and *Ballo in Maschera* with their well taken high C's show the artist as an operatic tenor of ability, but it is perhaps in the four songs that Mr. Schmidt appeals most directly to the heart. Especially captivating is Stoltz's *Du solst der Kaiser meiner Seele sein*, which is offered in properly sentimental style. Tosti's *Vorrei morire*, and songs by Meyer-Helmund and Leoncavallo are also beautifully done.

The records have been transferred to these LP surfaces faithfully, except for some regrettable blasting of tone towards the end of each record-side.

MAX DE SCHAUNSEE.

Dolan: Texas, Li'l Darlin'—Selections. Kenny Delmar, Danny Scholl, Mary Hatcher, Fredd Wayne, Loring Smith, and members of the original cast with chorus and orchestra conducted by Will Irwin. 4-10" discs in album. Decca Set DA-748. \$3.94. LP Microgroove, 1-10" disc (D-DL-5188). \$2.85.

From the reports that we have had from New York, it would seem that "Texas, Li'l Darlin'" has everything and is likely to be one of the biggest musical comedy hits of the present season. It is playing at the Mark Hellinger Theatre and tickets are now on sale through June 3rd.

Decca has recorded the selections with the original cast headed by Kenny Delmar, famous on the radio as "Senator Claghorn." A fine job has been done and we predict that this Decca recording will soon be on the best sellers list.

Both the album and the LP version contain the following eight selections: *Texas, Li'l Darlin'*; *The Yodel Blues*; *A Month of Sundays*; *Hootin' Owl Trail*; *The Big Movie Show in the Sky*; *Politics*; *Affable, Balding Me*; and *It's Great to be Alive*.

Styne: Gentlemen Prefer Blondes. Carol Channing, Yvonne Adair, Jack McCauley, Eric Brotherson, George S. Ivring and members of the original cast with orchestra conducted by Milton Rosenstock. 7-10" discs in album. Columbia Set MM-895. \$8.14. LP Microgroove, 1-12" disc (C-ML-4290). \$4.85.

The rowdy and gay *Gentlemen Prefer Blondes* is hanging them on the chandeliers on Broadway—one of the biggest successes of the current season. The present recording will make it possible for you to bring this show into your living room if you wish to. You can leave your brains in the hall closet with your hat and spend a lively hour with Carol Channing, Yvonne Adair, Jack McCauley and the others who are rolling them in the aisles each evening in New York. Perhaps a cocktail or two or three might make their humor more palatable—it's not very subtle—it's broad enough for anyone to see no matter how nearsighted he may be. One or two of the tunes are reasonably pleasing but most of them depend upon the rowdy lyrics for their appeal. This recording begins with the Overture and finishes with the Finale and leaves out very few if any of the musical numbers that come in between. If this sort of stuff interests you, here it is dished up in grand style; if it doesn't the whole thing will be a terrible bore.

Songs of Sigmund Romberg. Rise Stevens (mezzo-soprano) with orchestra conducted by Dudley King. 2-10" discs in album. Columbia Set MX-332. \$2.89. LP Microgroove, coupled with *Songs of Jerome Kern*. 1-12" disc (C-ML-4270). \$4.85.

The versatile Miss Stevens turns her attention to several of the more popular Sigmund Romberg songs with very satisfactory results. She is well-supported by an adequate orchestra under the direction of Dudley King.

The songs Miss Stevens has chosen for this album are: *Look for the Silver Lining*; *All the Things You Are*; *The Touch of Your Hand*; *The Song Is You*; and *Don't Ever Leave Me*.

Styne: Just a Kiss Apart (from "Gentlemen Prefer Blondes"). One side, and **Bonacio: Te Ame.** Ezio Pinza (bass) with orchestra conducted by Salvatore Dell'Isola. 1-10" disc (C-4605M). \$1.05. Microgroove, 1-7" disc (C-3-490). \$1.

Another example of a really great operatic artist wasting his time on trifles of little or no musical value.

Greene: Sing Me to Sleep. (Sung in English). One side, and **Sadero: Fa la Nanna Bambin.** (Sung in Italian). Gladys Swarthout (mezzo-soprano) accompanied by Gibner King (piano) and Leonard Rose (violin). 1-12" disc (V-12-1077). \$1.31. Miss Swarthout sings the old favorite *Sing Me to*

Sleep beautifully and couples it with a very lovely Italian lullaby. In the first selection Leonard Rose supplies a charming violoncello obbligato. Grandmother should like this disc.

Debussy: La Chevelure (from "Trois Chansons de Bilitis"). One side, and **Hahn: Si Mes Vers Avaient des Ailes.** (Sung in French). Nan Merriman (mezzo-soprano) accompanied by Ralph Linsley (piano). 1-10" disc (V-10-1521). \$1.05.

Miss Merriman has perhaps stepped beyond her depth in turning her attention to these two French art songs. However, her renditions have much to recommend them, and given more time, she may qualify in that very difficult field.

Lohr: Little Grey Home in the West. One side, and **Ray: The Sunshine of Your Smile.** James Melton (tenor) with the RCA Victor Orchestra conducted by Frank Black. 1-10" disc (V-10-1520). \$1.05.

We cannot imagine better renderings of these ever-popular ballads. An orchid to the one and only James Melton.



PIANO

Bartók: Roumanian Dance No. 1, Op. 8a and Bartók: Bagatelle No. 2, Op. 6 and Bartók: Burlesque No. 2, Op. 8c ("A Bit Drunk") and **Bartók: Allegro Barbaro.** One side, and **Bartók: Suite, Op. 14.** Béla Bartók (piano). Available on LP Microgroove only, 1-10" disc (Bartók Recording Studio BRS-003). \$3.85.

Bartók: Improvisations, Op. 20. One side, and **Bartók: "Out of Doors" Suite.** Leonid Hambro (piano). Available on LP Microgroove only, 1-12" disc (Bartók Recording Studio BRS-002). \$4.85.

Bartók: Sonata for Two Pianos and Percussion. Béla Bartók and Ditta Pasztory Bartók (pianos); Harry J. Baker and Edward J. Rubsan (percussion). One and one-half sides, and **Bartók: Ten Pieces** (from "Fifteen Pieces for Children") and **Bartók: Evening in Transylvania and Bartók: Bear Dance.** Béla Bartók (piano). Available on LP Microgroove only, 1-12" disc (VX-PLP-6010). \$5.95.

An appreciation of Bartók is evidently taking hold of the musical public, or else there is a movement in action to further an appreciation of the man. In any event, the output of his works is rapidly increasing, it being possible to hear many representative examples of his works on records. Bartók's popularity will increase gradually as more persons hear his works, for they must be heard repeatedly to be understood and appreciated. When "the light dawns" and one begins to understand Bartók, his music is gratifying.

The pair of discs issued by the Bartók Studios, operated by Bartók's son, offer a splendid program of piano music, some of it played by the composer himself. One side of the 10" disc contains pieces that are short, one that is humorous, one dissonant (the Bagatelle), a couple stemming from folk music. The *Suite* is absolute music, without program, not based on folk themes, and entirely original. Bartók was known as a master pianist, an obvious fact from the playing on this disc.

The 12" disc is played by the pianist Leonid Hambro, recognized as an outstanding interpreter of Bartók. It contains impressionistic music. The *Improvisations* are based on folk material and are clever, contrasting little sections of fanciful doings. The *Out of Doors Suite* is truly a remarkable creation. It is not program music, but rather poetic commentaries on the countryside and its pursuits. Of the five sections, *With Drums and Pipes*, *Barcarolla*, and *Musettes* are fine; but the final two, *The Night's Music* and *The Chase*, are magnificent. *The Night's Music* is an impressionistic poem of a high order, strange, melancholy, lovely; *The Chase* is a thrilling piece of motion and energy and clashing rhythms. Hambro's performances are splendid.

The Vox record, released in cooperation with the Bartók Studios, presents the enormously difficult *Sonata for Two Pianos and Percussion*. This is a most carefully worked out thing which nevertheless has emotional content. The subtleties of the percussion instruments are not too clearly definable in the recording, for it would take the best of London *ffrr* to capture the extremely subtle tints of percussion which Bartók worked into this fabric. The other miscellaneous pieces on this disc are of interest, though apparently not of the magnitude as the other recorded material we have discussed here.

On all these discs the reproduction is not the best by today's standards, but in every case it is acceptable and in some instances quite satisfactory. It is never annoyingly poor, and the surfaces are uniformly good. The historic importance of these records transcends any mechanical shortcomings, for some day in the next generation or two, Bartók will be on a plane with Bach and some other "B's". Actual recordings by the man himself will be a priceless heritage. S.

Mozart: Sonata No. 17 in D, K. 576 ("Trumpet"). One side, and **Mozart: Fantasia in D minor, K. 397** and **Mozart: Variations in F, K. 613.** Hortense Monath (piano). LP Microgroove only, 1-12" disc (AL-AL-20). \$4.85.

This fine Allegro recording affords a splendid opportunity to enjoy the artistry of the American pianist, Hortense Monath. Miss Monath was born in Newark, N. J. At the age of sixteen she went to Europe for intense training. She made her debut at Hamburg in 1932. It was a great success and an

extensive tour of the Continent followed. Returning to America she repeated her European successes with appearances with most of the important symphony orchestras of her native country. Miss Monath has performed with orchestras under the direction of such renowned conductors as: Walter, Koussevitzky, Monteux, Stokowski, Reiner and many others of like standing.

Miss Monath is an artist of whom America may be justly proud and we are glad to say a good word for the fine performances she has prepared for the present disc.

We are sorry to have to note that the surfaces of the sample record sent us are not as quiet as the usual run of Allegro discs.

Brahms: Variations on a Theme of Haydn, Op. 56b.

Arthur Whittmore and Jack Lowe (duo-pianists). 2-12" discs in album. RCA Victor Set DM-1347. \$3.50.

The present work, which dates from 1873, is one of the outstanding pieces in the literature for two pianos. Brahms wrote two versions of these *Variations*, in that year, one for full orchestra (Opus 56a) and the present one played so felicitously by the fine team of Whittmore and Lowe. As a matter of record, it might be noted that Brahms and Clara Schumann played the two-piano version at Bonn for the first time before either of the versions were published.

It is the sort of music that most anyone may enjoy and whether you are particularly interested in two-piano music or not you will probably find this recording quite attractive.

R. Strauss: Burleske. G. Münch (piano) and the Munich Broadcasting Symphony Orchestra conducted by A. Dressel. One side, and **Liszt: Concerto No. 1 in E-flat major** (Grove's No. 22). R. Schmid (piano) and the Munich Broadcasting Symphony Orchestra conducted by Hans Rosbaud. LP Microgroove only, 1-12" disc (VX-PLP-6110). \$5.95.

NOTE: For review of this disc, see under CONCERTO.

Beethoven: Sonata No. 21 in C major, Op. 53 ("Waldstein"). Claudio Arrau (piano). LP Microgroove only, 1-10" disc (C-ML-2078). \$3.85.

Debussy: Pour le piano—Suite. Three sides, and **Debussy: Estampes** ("Pagodes;" "Soirée dans Grenade;" "Jardins sous la pluie"). Claudio Arrau (piano). 3-12" discs in album. Columbia Set MM-872. \$4.75. LP Microgroove, 1-10" disc (C-ML-2086). \$3.85.

The selections listed above were reviewed from the two LP discs and we can state that on both of them we found highly satisfactory piano reproduction.

Mr. Arrau's many admirers in this country will doubtlessly welcome these fine recordings. His play-

ing of the Waldstein Sonata establishes him as a foremost exponent of Beethoven and his interpretation of the Debussy selections will very likely find favor with the lovers of the music of that French impressionist.



DICTION

Great Moments from Great Plays (Vol. I). Helen Hayes, Fredric March, Florence Eldridge, Eva Le Gallienne, and John Gielgud. 4-12" Vinylite discs in album. Decca Set DAU-730. \$9.30. LP Microgroove, 1-12" disc (D-DL-9002). \$5.85.

Housman: *Victoria Regina* (Act III, Scene 1; Act III, Scene 2). Helen Hayes.

Gordon: *Years Ago* (Act II, Scene 2). Fredric March and Florence Eldridge.

Wilder: *The Skin of Our Teeth* (Act II). Fredric March and Florence Eldridge.

Ibsen: *Hedda Gabler* (Act II, Scene 1). Eva Le Gallienne.

Shakespeare: *King Richard II* (Act II, Scene 1; Act III, Scene 2). John Gielgud.

Those of us who love the living theatre will surely be thrilled with this unusual recording. It contains important scenes from a variety of plays superbly portrayed by some of the outstanding players of our time. It is really an historical spoken document of the present theatre and we of this age may justly feel very proud of it. Those who follow us in the years to come may know of the privilege which was ours to enjoy the artistry of such fine plays so beautifully presented by players of supreme merit. And we may from time to time re-play this recording and bring back to our fading memories the joy of great moments in the theatre long since passed.

One each year, the American National Theatre and Academy (ANTA) presents a three-hour performance given by the greatest stars of the stage. It consists of the most treasured scenes in the careers of these players. Decca conceived the idea of recording some of these scenes and in association with ANTA the present recording was made. The artists who have recorded these scenes and the playwrights who wrote them are contributing their royalties and fees entirely to ANTA in order that its work of bringing the best in the living theatre to every community in the nation may be accelerated. It certainly is a worthy cultural project and both Decca and ANTA deserve the sincere thanks of the theatre-loving public. If this first recording is a success, it is more than likely that others will follow. R.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$9.75.

John McCormack. By L. A. G. Strong. x+309 pp. Illustrated. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$3.25.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv+596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

The Wagner Operas. By Ernest Newman. xii+724+v pp. Frontispiece and 550 musical examples. Alfred A. Knopf (New York). Price \$5.85.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer A—Asch, AL—Allegro, BL—Bibletone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HW—Hargail, IRCC—International Record Collector's Club, L—London Gramophone, ME—Mercury, MU—Musiercraft, NCS—National Catholic Sound Recording Specialists, OL—L'Oiseau-Lyre, PA—Parlophone, PAT—Pathé, PC—Parloleto, PD—Polydor, RF—Radiofunken, SL—Schirmer's Library, T—Telefunken, TE—Technicord, V—Victor, VX—Vox, and W—Woodwind.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

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APRIL, 1950

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50c per year

The RCA Victor LP records that we listed last month have now been released and the public generally has been very enthusiastic about them. Dealers report that the sales have been excellent. Classical record collectors are delighted to know that RCA Victor will make many of its outstanding older recordings available on LP discs and that the majority of its future classical releases may be had on LP records. (See our current list of "New LP Releases" for items that will be available shortly. Samples of them did not reach us in time to be reviewed in this issue of THE NEW RECORDS but they will have attention next month.)

* * *

Many of our newer readers have written us asking in which issue we first reviewed LP records because they wish all of the back copies containing reviews of them. The first LP records were reviewed in our issue of December 1948 (Vol. 16, No. 10), and LP records have been considered in every issue since. All back copies containing LP reviews are available at 5¢ each (postpaid).

* * *

HMV records from England have been recently reduced in price. The present prices (including tax) are: 10-inch Magenta and Plum label \$1.05; 10-inch Red \$1.32; 12-inch Plum \$1.58; and 12-inch Red \$1.84. The prices of HMV discs from the Continent remain the same as they have been.

* * *

Readers will note this month an innovation, in that we are designating the various record speeds differently to conserve space. Record numbers prefixed with an asterisk (*) indicate LP Microgroove 33½ rpm records; record numbers prefixed with the Greek letter phi (φ) indicate 45 rpm. Numbers with no prefix are standard 78 rpm records.

Columbia has recently announced the publication of its new LP Catalog; the publishers of this bulletin have secured a limited number of these catalogs and will be pleased to send one to any reader requesting it for 5¢ (coin or stamps).

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last seventeen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U. S. A.

NEW LP RELEASES

Dvorák: *Symphony No. 1 in D, Op. 60.* Cleveland Orch.—Leinsdorf. 1-12" disc (C-ML-4269). \$4.85. (TNR Aug. '47).

Mozartiana. Italo Tajo (bass) with E.I.A.R. Symphony—Rossi. 1-12" disc (CE-50,019). \$5.95. (TNR Apr. '48).

Frank Sinatra Conducts Music of Alec Wilder. One side, and Alec Wilder Octet Selections. 1-12" disc (C-ML-4271). \$4.85. (TNR Dec. '46).

Songs of Charles Trenet. Charles Trenet (tenor) with orch. 1-12" disc (C-ML-4275). \$4.85. (TNR Jan. & Nov. '47).

Mozart: *Divertimento No. 15 in B-flat, K. 287.* NBC Symphony Orch.—Toscanini. 1-10" disc (V-LM-13). \$4.45.

Haydn: *Symphony No. 101 in D ("Clock").* NBC Symphony Orch.—Toscanini. 1-12" disc (V-LM-1038). \$5.45.

Tchaikovsky: *Manfred, Op. 58.* NBC Symphony Orch.—Toscanini. 1-12" disc (V-LM-1037). \$5.45.

Beethoven: *Symphony No. 3 in E-flat, Op. 55 ("Eroica").* NBC Symphony Orch.—Toscanini. 1-12" disc (V-LM-1042). \$5.45.

Wagner: *Parsifal—Prelude & Chorfreytagszauber ("Prelude & Good Friday Spell") (Act III).* NBC Symphony Orch.—Toscanini. 1-10" disc (V-LM-15). \$4.45.

Milhaud: *Suite Française*. Philharmonic-Symphony Orchestra of N. Y.—Milhaud. One side, and Ibert: *Escales* (Ports of Call). Philharmonic-Symphony Orchestra of N. Y.—Rodzinski. 1-10" disc (C-ML-2093). \$3.85. (TNR Nov. '46 & June '46).

Massenet: *Scènes Alsaciennes* (Orchestral Suite No. 7). Minneapolis Symphony Orchestra—Mitropoulos. 1-10" disc (C-ML-2074). \$3.85. (TNR Mar. '48).

Invitation to the Waltz. Andre Kostelanetz and his Orchestra. 1-10" disc (C-ML-2069). \$3.85. (TNR May '49).

Bartók: *Violin Sonata No. 2*. One and one-half sides, and Bartók: *Four Roumanian Dances*. Tossey Spivakovsky (violin) and Artur Balsam (piano). 1-12" disc (CH-CHC-39). \$4.85. (TNR. Dec. '47).

ORCHESTRA



Brahms: Variations on a Theme of Haydn, Op. 56a. Five sides, and **Brahms: Hungarian Dance No. 2 in D minor and Brahms: Hungarian Dance No. 3 in F.** Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. 3-12" discs in album (V-DB-9402 to V-DB-9404) (automatic sequence). \$5.52.

Theme and variations being a favorite form of ours, this work is naturally a prime favorite, for it is a beautiful example. When played with imagination and understanding it is interesting and lovely music. The present performance is of the most refined variety, with leisurely pacing and infinite detail. There is no hurrying, everything is permitted to blossom fully, with the result that the more you hear it, the more subtleties you can find. The tone of the orchestra, its discipline and fine finish, are really exquisite. The graduations of dynamic strength throughout this set are something which we often feel is becoming a lost art. Furtwängler is probably the most meticulous of present-day conductors when it comes to controlling dynamics; there is a noticeable and pleasant difference between *mf*, *f*, and *ff*.

Previous recordings of the work include a masterful and vital reading by Toscanini (Vic. DM-355) and a recent one by Ormandy (Col. MX-322) which is not masterful nor vital although carefully played. For an unrestricted choice we would take Furtwängler, although matters of record speed and price may influence some to make other choices. The final side has a couple of Hungarian Dances tossed off nicely and with the usual care for detail; nice little encores. The reproduction is ideal—it would have to be to catch the quality of this performance—and has a warm, round tone, with clear definition. Notice the character and presence of the woodwinds, and then the breadth and depth of the string tone, indicating a thoughtful and careful microphone placement. Here is an album to enjoy many times. S.

* indicates LP 33 $\frac{1}{3}$ rpm. ♂ indicates 45 rpm.

Messiaen: L'Ascension (Four Symphonic Meditations for Orchestra). Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. 3-12" discs in album, Columbia Set MM-893. \$4.75. 1-12" disc, coupled with **Vaughan Williams: Symphony No. 6 in E minor** (*C-ML-4214). \$4.85.

Olivier Messiaen, born in 1908 and now living in Paris, is a graduate of the Paris Conservatory where he studied with Marcel Dupré and Paul Dukas. He has taught in Paris and has been organist of La Trinité. He is well known to organists in this country, most of whom have by now become acquainted with his organ compositions. The rest of the music-loving public now has a golden chance to meet this remarkable man through the medium of a magnificent recording.

L'Ascension, subtitled "four Symphonic Meditations for Orchestra," is in four sections, each one of which bears a title and quotation from the Scriptures or liturgy. *L'Ascension* was written in 1934 as a group of four organ compositions and later transcribed for orchestra. It is permeated with a profound religious feeling and dramatic atmosphere, which is so strong that the advanced harmonies will not be noticed by those usually offended by such modern devices. Messiaen has been eminently successful in creating a mood and feeling consistent with his material; it is inspiring and convincing music. The first three movements are scored for full orchestra, the fourth for strings alone.

The four movements are marked as follows: 1. Majesty of Christ Beseeching His Glory of His Father; 2. Serene Hallelujahs of a Soul that Yearns for Heaven; 3. Hallelujah on the Trumpet. Hallelujah on the Cymbal; 4. Prayer of Christ Ascending to His Father. Further details of this remarkable music would run to several pages; we can only urge our readers to hear this great work. Even biased and preconceived notions will be swept away by the power of this score.

Leopold Stokowski directs a performance of searching insight and intense feeling and power that perfectly reveals the meaning and recreates the substance of Messiaen's music. Reproduction is excellent. The LP coupling is a work of the first magnitude also: **Vaughan Williams Sixth Symphony**, reviewed in our August 1949 issue. S.

Miaskovsky: Symphony No. 21 in F-sharp minor, Op. 51. Philadelphia Orchestra conducted by Eugene Ormandy. LP Microgroove only, coupled with **Bartók: Concerto No. 3**. Gyorgy Sandor (piano) with Philadelphia Orchestra conducted by Eugene Ormandy (TNR June '47). 1-12" disc (*C-ML-4239). \$4.85.

Until now, the Miaskovsky *Symphony No. 21* was available only in a recording by a Russian orchestra

recorded in Russia; it was in no way satisfactory. The present set by Ormandy is indeed a worthwhile addition to the repertoire and it is performed beautifully. The music itself is interesting, not at all angular or modern, but just plain nice. It is lively and bristling with pleasant melodic phrases. Ormandy has searched the score quite thoroughly and extracts much from it, which the orchestra plays with its customary polish. The reproduction is rich and full—very satisfying.

The symphony is in one movement and grows out of material contained in the introduction. It has an impressive beauty, almost profound, emphasized by the rather heavy scoring. Its form and structure are admirable, and the whole thing makes sense and is pleasing to hear without being trite. The dean of Soviet composers wrote his 21st *Symphony* during the early days of the Second World War. It was first heard in the United States in 1942. Since then it has been performed occasionally, gathering more popularity; the recording should win even more persons.

The Bartók *Third Concerto* was discussed in detail in these pages in June 1947, when Mr. Schauensee, reviewing it, found the music full of interest and an excellent example of Bartók, and also had high praise for the performance and recording. We are pleased to concur wholeheartedly, for this work is a choice piano concert—compact, full of detail, and original. The LP recording has been well accomplished. S.

Bach—trans. Respighi: *Passacaglia and Fugue in C minor* (Peters Vol. I, No. 2). Three sides, and **Bach**: *Weihnachts-Oratorium* ("Christmas Oratorio")—Sinfonie. San Francisco Symphony Orchestra conducted by Pierre Monteux. 2-12" discs in album. RCA Victor Set DM-1340. \$3.50.

There is always much argument among some musicians as to whether or not Bach's organ works should be transcribed for orchestra. Leopold Stokowski has probably invoked more invective from that minority than any other transcriber, while at the same time he has thrilled a larger body of music lovers and introduced them to more Bach music than any other man could ever hope to. He has transcribed many of the master's works in different categories, and has achieved some of the most masterly transcriptions imaginable. Many of them strive for organ effects, which is the opposite of some of the other transcribers' aims. The present set is an example, for Respighi called his version an *interpretazione orchestrale* and had no intention of creating organ effects. (The fact that he used organ pedals in the scoring is, to us, an annoying thing, but it does not alter his intention.) We would imagine that the one who strives openly for organ effects is apt to be more sincere and do less malice to the composer's intent than he who takes the notes and reworks them into an orchestral fabric of his own design.

Respighi, who made this transcription at the request of Toscanini in 1930, has in our opinion turned out an uneven affair. Parts are effective, but

some of the ideas are as corny as a second-rate Italian operatic overture. Those brass passages snorting along for one section are idiotic considering as a whole the nobility of the *Passacaglia and Fugue*. Monteux performs the work with a devotion to the score, but with no excess feeling for the idiom of Bach (if such is present in this transcription). The reproduction is good, and the surfaces excellent. S.

Brahms: Symphony No. 3 in F, Op. 90. Hamburg State Orchestra conducted by Eugen Jochum. 4-12" discs in album. Capitol Set EDL-8045. \$6.57. 1-12" disc (*CLP-8045). \$4.85.

Here is as fine a Brahms *Third* as we have ever heard. Jochum gives it a well knit, vital reading that is interesting, exciting, and satisfying, and all this without doing malice to the score. His tempo is a shade brisk occasionally, but his conception of the music is so valid, and his projection of it so convincing, that it stands as a great performance. The Hamburg State Orchestra is not considered one of the best, but in this music they play extremely well, and the effect is that of one of the major organizations. Their tone is rich and solid and "Brahmsy" for the occasion, and their technique quite precise.

As the *Third* is the most frequently recorded of the Brahms symphonies, a comparison rating is difficult. Matters of reproduction enter into the picture, too, and unbalance things, for Mengelberg and Stokowski have interesting performances anciently recorded, where Ormandy has a lethargic reading of more modern reproduction. Koussevitzky and the Boston Orchestra (DM-1007) were accorded good, though very reverberant, reproduction of a reading and performance that scaled the heights of virtuosity. The choice between Koussevitzky and Jochum is a little tough for those who wish a 78 rpm. version; for the majority who are considering it on LP Jochum is not only a necessary but a pleasant choice, as it is better than the Ormandy LP. Listening to the LP disc, we found the recording and the surfaces excellent. S.

Haydn: Symphony No. 53 in D ("Imperial"). Leopold Stokowski and his Symphony Orchestra. 2-12" discs in album. RCA Victor Set DM-1352. \$3.50. 2-7" discs in folder. RCA Victor Set 8WDM-1352. \$2.31.

Here is a Haydn symphony that will be new to many of our readers. Haydn composed it to celebrate a visit that Empress Maria Theresa paid to Esterhazy in 1773—thus its name, "Imperial." The score was lost, and for over a century music lovers knew of it but never heard it. Edvard Fendler, the German conductor and musicologist, in the course of a research project, came across the score—parts of it were found in one place and parts in another. He assembled them and presented this lovely work at a concert given by the Paris Conservatory Orchestra in 1939. It was recorded by that orchestra under

* Indicates LP 33 $\frac{1}{3}$ rpm. ♂ indicates 45 rpm.

his direction, but we never happened to come across that recording.

We were therefore delighted when we found the "Imperial" on RCA Victor's list for this month and we lost no time in playing it. We found it most enjoyable, although we rather feel that Stokowski has developed the original score for the modern symphony orchestra—it all sounds "bigger" than the usual Haydn symphony. However, we guess we should not stress this point because it is really a charming rendition and one that is going to give a lot of music lovers much enjoyment. R.

Glière: Symphony No. 3 in B minor, Op. 42 ("Ilya Mourometz"). Eleven sides, and **Moussorgsky: Khovantchina**—Prelude. Symphony Orchestra of the St. Cecilia Academy (Rome) conducted by Jacques Rachmilovich. 6-12" discs in album. Capitol Set EFL-8046. \$9.19. 1-12" disc (*CLP-8047). \$4.85.

When this recording arrived at the studio, we immediately got out our earlier recording (Vic. Set DM-841) of this Glière masterpiece by the Philadelphia Orchestra under Stokowski for comparison. We must report that the Stokowski version is much superior in every way and we believe that most music lovers would very much prefer it. However, the RCA Victor recording is not presently available on an LP disc and so those who prefer LP records may be interested in the Capitol version. We suggest that you listen to the Capitol LP disc before purchasing it, for the copy we had for review had surfaces that were not as quiet as we would like to have had them.

Delius: On Hearing the First Cuckoo in Spring. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (V-12-1093). \$1.31.

Beecham is noted for his superb interpretation of Delius' most widely known selection, *On Hearing the First Cuckoo in Spring*. RCA Victor has registered a fine performance on the present disc, and if this sort of impressionistic music appeals to you, it will be worth your while to investigate this record.

Rodgers—arr. Bennett: South Pacific—Symphonic Scenario for Orchestra. Houston Symphony Orchestra conducted by Efrem Kurtz. 2-12" discs in album. Columbia Set MX-335. \$3.50. 1-10" disc, coupled with **Porter—arr. Bennett: Kiss Me, Kate—Selection for Orchestra** (*C-ML-2104). \$3.85.

Porter—arr. Bennett: Kiss Me, Kate—Selection for Orchestra. Houston Symphony Orchestra conducted by Efrem Kurtz. 2-12" discs in album. Columbia Set MX-336. \$3.50. 1-10" disc, coupled with **Rodgers—arr. Bennett: South Pacific—Symphonic Scenario for Orchestra** (*C-ML-2104). \$3.85.

These two recordings were reviewed from the LP disc which contains both of them (*C-ML-2104).

* indicates LP 33 $\frac{1}{3}$ rpm. ♂ indicates 45 rpm.

Robert Russell Bennett, the distinguished orchestrator and arranger, who did the scores for the original productions of these outstanding Broadway hits, compiled these symphonic suites based on the best tunes from these shows. Efrem Kurtz and the Houston Symphony have recorded them in grand style—popular tunes played by a large symphony orchestra that should have a wide appeal. Highly attractive music for the cocktail hour!

Haydn: Symphony No. 100 in G ("Military"). Liverpool Philharmonic Orchestra conducted by Hugo Rignold. 3-12" discs in album. Columbia Set MM-890. \$4.75. 1-12" disc, coupled with **Haydn: Symphony No. 94 in G** ("Surprise"). Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent (TNR Nov. '48) (*C-ML-4276). \$4.85.

It is surely a great joy to have two lovely Haydn symphonies on one disc; and it's quite a saving, too. The Liverpool players give two fine spirited performances and the LP reproduction is excellent.

Carter: Boston Commandery March. One side, and **Bigelow: Our Director March.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12-1094). \$1.31. 1-7" disc (♂V-49-0931). \$1.

Stirring renditions of these popular marches played with fine spirit by the one and only Boston "Pops," and brilliantly recorded by RCA Victor.

Tchaikovsky: Eugen Onegin, Op. 24—Entr'acte and Waltz. Philharmonic-Symphony Orchestra of New York conducted by Efrem Kurtz. 1-12" disc (C-12999D). \$1.25.

Tuneful Tchaikovsky music nicely played with plenty of spirit by one of the world's leading orchestras under the direction of Efrem Kurtz. Splendidly recorded.

CONCERTO



Beethoven: Concerto No. 4 in G, Op. 58. Artur Rubinstein (piano) with Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs in album. RCA Victor Set DM-1345. \$6. 4-7" discs in album. RCA Victor Set ♂WDM-1345. \$4.51.

That enormous body of music lovers, from movie fans and dilettantes to erudite musicians, who claim Rubinstein to be the greatest pianist of the day can make a really convincing case by using this performance for their argument. It is the finest *Fourth* ever recorded, and that is high praise considering the several excellent versions available. Rubinstein uses Saint-Saëns' cadenza, which is an interesting departure from some of the more familiar ones used.

The rapport between soloist and conductor is noticeable throughout this performance and is responsible, in a large degree, for its total effectiveness. The balance between orchestra and piano is very fine—in fact, just about ideal. There is really nothing

in this set to snipe at in any way, except a couple of surfaces on our 78 rpm review set which were not as quiet as Victor's have been of late.

Having given Rubinstein all the praise we can, we do not think it will detract from his stature if we turn to Beecham for a moment. While listening to this album we were speculating on what the results would have been had this recording been done in our country with another conductor. With Toscanini there to tighten everything, turn up the voltage, and drive the forces hard, the results would not have been as gratifying. With Dorati and a pick-up orchestra, such as Rubinstein drew for recent recording sessions, the superb knowledge and finesse of Beecham would certainly be missing. The importance of the conductor can easily be seen in a beautifully conceived performance such as these men have given us. Victor should lose no time in issuing this set in long playing form, for it deserves unbroken continuity. S.

Weber: Concerto in C, Op. 11. I. Schmidmeier (piano) and the Munich Broadcasting Symphony Orchestra conducted by Gustav Goerlich. One side, and **Weber: Quintet for Clarinet and Strings in B-flat, Op. 34.** A. Buerkner (clarinet) and the String Quartet of Radio Munich. 1-12" disc (*VX-PLP-6140). \$5.95.

Here is a disc that deserves a place in any classical library. Of all the neglected composers, Weber may well head the list. He anticipated the romantics, and was something of a link between his predecessors and the great romantics which immediately followed him. He should have lived half a century later. He was the first to begin to exploit the possibilities of the then new pianoforte. Being a piano virtuoso, he was inclined to go in for some flashy virtuoso effects and to develop many attractive pianistic values, sometimes at the expense of good musicianship. His first piano concerto, here recorded, is in every respect pleasing and surprisingly effective, lyric, and everything you want a concerto to be. We are completely at a loss, after hearing it for the first time, to understand its neglect in the concert hall; is it really so inferior to some of the tripe we get in its place? The present performance must be good, for it is impressive and convincing, although we have no basis for comparison. In any event it is a competent one, nicely reproduced.

The *Clarinet Quintet* is a greater work than the concerto, being more mature and of greater substance. From the time Weber established a lifelong friendship with Baermann, a celebrated clarinetist of the day, he was fond of the instrument and thoroughly familiar with its potentialities. The third movement of the *Quintet* is a marvelous, airy little scherzo. We suspect that many more folks than the regular chamber music devotees can derive much pleasure from this minor masterpiece. The performance is fluent and recorded with good balance. We strongly recommend this disc of fresh material so full of genuine appeal and musical value. S.

* indicates LP 33⅓ rpm. ♪ indicates 45 rpm.

CHAMBER MUSIC



Hindemith: Sonata in D, Op. 11, No. 2. One side, and **Poulenc: Sonata** ("To the Memory of Garcia Lorca"). 1-12" disc (*CL-P-8063). \$4.85. **Sonata in D, Op. 11, No. 2** also available on 78 rpm, 2-12" discs in album. Capitol Set EBL-8066. \$3.94.

From the information that we have at hand it would seem that both of the works on this LP disc are being recorded for the first time. The Hindemith Sonata is an early work and dates from the composer's European period when he was touring the Continent with the famous Amar Quartet. It is a charming, graceful piece—rather in the romantic mood—and is extremely pleasant to listen to.

The Poulenc Sonata was written in memory of the Spanish poet and musician, Federico Garcia Lorca, who was assassinated by followers of Franco in 1936. It is music "from the heart" although not in a somber vein. It is reminiscent of the poetry of Lorca, much of which was based on Spanish folklore, and of the poet's many recitals at which he sang folk ballads to his own accompaniments to the joy of listeners of all classes throughout his native Spain.

As we listened to these recordings several times, we came more and more to the opinion that the choice of Louis Kaufman and Artur Balsam to record these works was indeed a very happy one. We cannot imagine better performances. Both artists are certainly in full sympathy with the pieces they are playing, and the superb results indicate it without a doubt. Capitol has achieved fine reproduction, and the surfaces are smooth and quiet. R.

Schönberg: Serenade for Septet and Baritone, Op. 24. Clark Brody (clarinet); Eric Simon (bass-clarinet); Sal Piccardi (mandolin); John Smith (guitar); Louis Krasner (violin); Ralph Hersh (viola); Seymour Barab (violoncello); Warren Galjour (baritone); Dimitri Mitropoulos, conductor. 1-12" disc (*Esoteric 501). \$5.95.

For the very limited audience to whom this disc will be of interest, we will recommend it as being a competent performance, and this recommendation is admittedly based on the fact that an outstanding conductor directed it. If it had seventy-four mistakes in it, we would not have detected any of them, even if we could have been prodded into hearing it a few more times. The reproduction is adequate; surfaces quiet.

We can ordinarily thread our way out of these difficult tasks by digesting the accompanying program notes. Ben Weber's notes on this disc do not offer sufficient explanation for the odd sounds which emanate from the grooves to help us along.

In seven movements, all but two make use of a twelve-tone row, one uses an eleven-tone series, and the other is in free style. The fourth movement makes use of vocal possibilities (a better than two octave range is required). The *Serenade* was first performed

in this country twenty-five years ago by a group in New York under Leopold Stokowski. It has not been performed for over twenty-four years, and we can imagine why.

There is no use trying to sell this article to anyone except the person who already knows he wants it. The rest of you (and us) will probably never be convinced that there is anything of lasting value in this music, at least for our generation. After five minutes of this feline serenade, Stravinsky sounds like Purcell. S.

Françaix: Serenade for Twelve Instruments. Hamburg Chamber Orchestra conducted by Eugen Jochum. One side, and **Françaix: Concertino.** Jean Françaix (piano) and Berlin Philharmonic Orchestra conducted by Leo Borchard. 1-10" disc (*CL-L-8051). \$3.85. **Concertino** also available on 78 rpm, 1-12" disc (CL-80-80108). \$1.32.

Those persons who have been collecting records for some years will probably remember these recordings that appeared in this country about ten years ago under the Telefunken label.

They are clever little pieces, were quite popular in France and Germany before World War II and were greeted with high praise by many important European critics. They are modern in conception, without being extreme, and abound in lovely little melodies. The *Serenade for Twelve Instruments* contains much rare humor.

They have been nicely played and splendidly recorded on this attractive little record.

Mendelssohn: Sonata No. 2 in D, Op. 58, No. 2. Nikolai Graudan (violoncello) and Joanna Graudan (piano). 1-10" disc (*VX-VLP-1710). \$3.85.

One does not often have an opportunity of hearing the music contained on this record. It is not of prime importance, but it is mighty pleasing; students of the violoncello will very likely welcome a chance to listen to it, especially when it is played by such consummate artists as Mr. and Mrs. Graudan. This couple are quite widely known among chamber music lovers because of their extensive concert tours. Mr. Graudan was at one time first violoncellist of the Minneapolis Symphony under Mitropoulos.

Corelli: Concerto Grosso in C minor, Op. 6, No. 3. One side, and **Corelli: Concerto Grosso in F, Op. 6, No. 2.** Concert Hall String Orchestra conducted by Henry Swoboda. And **Corelli: Sonata in G, Op. 1, No. 9.** Peter Rybar and Anton Fietz (violins); Antonio Tusa (viola da gamba); and Hans Andreae (harpsichord). 1-12" disc (*CH-CHC-29). \$4.85.

This LP record contains a wealth of glorious music that has lived through the ages (Corelli 1653-1713). It will be entirely new to many record collectors because we cannot find that it has ever been recorded previously and it is seldom heard in the concert hall.

The artists who have made these recordings are accomplished musicians and thoroughly qualified for their tasks. Concert Hall has supplied the best of LP reproduction and has pressed these splendid recordings on a smooth nonbreakable transparent plastic.

Beethoven: Sonata No. 7 in C minor, Op. 30, No. 2. Joseph Szigeti (violin) and Mieczyslaw Horszowski (piano). 4-12" discs in album. Columbia Set MM-888. \$6. 1-10" disc (*C-ML-2097). \$3.85.

This recording will be of particular interest to those persons who prefer LP discs. For those who like 78 rpm recordings, we rather believe that they would be better satisfied with either the Stern-Zakin or the Busch-Serkin version. Somehow we could not get enthusiastic about Szigeti's playing of this popular Beethoven Sonata; it seemed a bit too "Hungarian" for our taste.

Bach: Sonata No. 2 in E-flat for Flute and Harpsichord, with Violoncello Continuo. Phillip Kaplan (flute); Erwin Bodky (harpsichord); and Samuel Mayes (violoncello). One side, and **Bach: Sonata in G for Two Flutes and Continuo.** Phillip Kaplan and Lois Schaefer (flutes); Erwin Bodky (harpsichord); and Samuel Mayes (violoncello). 1-10" disc (*AL-AL-44). \$3.85.

If you are a lover of Bach played in the tradition of the great master, you will thrill to the superb recordings that you will find on this little disc. The artists are of top quality and the reproduction is excellent. Samuel Mayes is now first cellist of the Boston Symphony, and for several years he previously held that position with the Philadelphia Orchestra.

Weber: Quintet for Clarinet and Strings in B-flat, Op. 34. A. Buerkner (clarinet) and the String Quartet of Radio Munich. One side, and **Weber: Concerto in C, Op. 11.** I. Schmidmeier (piano) and the Munich Broadcasting Symphony Orchestra conducted by Gustav Goerlich. 1-12" disc (*VX-PLP-6140). \$5.95.

NOTE: For review of this disc see under CONCERTO.

Mozart: Quartet No. 14 in G major, K. 387. One side, and **Mozart: Quartet No. 16 in E-flat major, K. 428.** Loewenguth Quartet: Alfred Loewenguth and Maurice Fueri (violins), Roger Roche (viola), and Pierre Basseux (violoncello). 1-12" disc (*AL-AL-26). \$4.85.

Both of these Mozart quartets have been recorded several times previously but it is nice to have them now on one LP disc. Chamber music fans should certainly be thankful for LP recordings—a vast majority of chamber works will fit perfectly on one side of a 12-inch microgroove disc just as each of these lovely quartets do on the present record.

It is also nice to have new recordings by the Loewenguth Quartet—a superb organization that well merits the high praise it has received from the lead-

* indicates LP 33 1/3 rpm. ♪ indicates 45 rpm.

ing American critics. Chamber music lovers should not fail to investigate this exceptionally fine record.

CHORAL



Mozart: Mass No. 17 in C, K. 317 ("Krönungs Messe") ("Coronation Mass"). Rosl Schweiger (soprano), Gertrude Burgstaller-Schuster (contralto), George Handt (tenor), and Alois Pernerstorfer (bass); Akademie Chorus (Vienna); and the Mozart Festival Orchestra conducted by Hans Gillesberger, featuring Anton Heller (organ). 1-10" disc (*HS-HSLP-2007). \$4.75.

Mozart: Mass No. 17 in C, K. 317 ("Krönungs Messe") ("Coronation Mass"). Hilde Zadek (soprano), Eleanore Gifford (contralto), Julius Patzak (tenor), and Hans Braun (bass), with the Chorus and Orchestra of the 1949 Salzburg Mozart Festival conducted by Joseph Messner. 1-12" disc (*Festival FLP-100). \$5.95.

Mozart's famous *Coronation Mass* (*Krönungs Messe*), composed for the small miraculous shrine of the church of Maria Plain, near Salzburg, in 1779, shortly after the composer's return from Paris, has never been recorded in its entirety before.

Here we have not one but two complete recordings of one of the most important of Mozart's large-scale works. Both the Viennese groups on Haydn Society records and the Salzburg Mozart Festival Group give what are undoubtedly authoritative performances of this fascinating sacred composition.

The *Coronation Mass* is a wonderful example of the so-called Salzburg school of church-music, which is basically quite different from the Viennese school. The Salzburg school is thoroughly Baroque in feeling and contrapuntal in design. Its use of trombones in a formidable brass section is a characteristic feature.

The *Coronation Mass* is seldom heard in America, though visitors to Salzburg can hear yearly performances of it, for it opens the church-music concerts of the now celebrated festival. Therefore these splendid recordings on LP surfaces seem of particular value and significance.

The work is composed for four-part chorus, four soloists, two oboes, two horns, two trumpets, three trombones, timpani, and strings. The total forces should number, according to specifications by Mozart, 29 individuals in the orchestra and 32 between chorus and soloists. If authenticity is to be achieved, these relatively small forces should be observed, as only then will the performance sound like those given in Mozart's time.

A choice between these two recordings is not easy. The one made in Salzburg by the Festival forces sounds perhaps more full-bodied, and the soloists, especially tenor Julius Patzak (a celebrated Mozart singer), emerge more clearly than those in the Viennese recording.

On the other hand, the actual sound of the Vien-

nese recording is most attractive and the balance achieved is altogether admirable. The recording is perhaps not quite so "forward." You may also be swayed by the fact that the Salzburg recording was achieved in Mozart's birthplace and in the city where it was composed.

However, whichever you select (and selection is not that easy), you will have added to your record library a wholly wonderful masterpiece, and enriched thereby your musical experience.

MAX DE SCHAUSENSE

Haydn: The Creation (complete). Trude Eipperle and Friedl Riegler (sopranos); Julius Patzak (tenor); Alois Pernerstorfer and Georg Hann (basses); Chorus of the Vienna State Opera; and the Vienna Philharmonic Orchestra conducted by Clemens Krauss, with Alois Forer (organ) and Peter Ross (cembalo). 3-12" discs in album, with analytical notes and libretto. Haydn Society Set *HSLP-2005. \$17.85.

Here is an important release! As far as we can gather this is the first complete recording of one of Haydn's greater works—his imposing and delightful oratorio, *The Creation*.

The oratorio is based on a text by Liddle, derived from John Milton's *Paradise Lost*. The German translation (used here) from the original English, was made by van Swieten.

The present recording is sponsored by the Haydn Society, Inc. Recorded in Vienna with the Vienna Philharmonic Orchestra under Clemens Krauss, and the State Opera Chorus, *The Creation* is accorded a large-scale and definitive performance, which sticklers for style and tradition will find eminently satisfactory.

The use of such large forces in the oratorio is based on what is known of a series of performances conducted in Vienna by the composer, following the oratorio's initial performance on March 19, 1799. During the solo arias, however, the size of the string choir was reduced by half, and the winds no longer doubled.

The soloists are admirable. Trude Eipperle's clear soprano and classic style are admirable for *In verdure clad* and *On mighty pens*, while tenor Julius Patzak, long an ornament of German opera stages, especially in the Mozartean repertoire, makes much of *In native worth* and other passages. Georg Hann's bass sounds a bit cumbersome, now and again, in this florid music, but he is obviously a singer of fine reputation.

The sounds that issue from these LP surfaces (six of them on three unbreakable discs) are clear and lifelike.

MAX DE SCHAUSENSE

O Lord, I Am Not Worthy (Traditional). One side, and **Lourdes Pilgrims' Hymn** (Traditional). RCA Victor Chorale conducted by Robert Shaw, featuring Richard Rivers (baritone). 1-10" disc. (V-10-1511). \$1.05.

There is always a demand for fine sacred selections

* indicates LP 33 $\frac{1}{3}$ rpm. Ⓞ indicates 45 rpm.

reverently sung—the present disc should therefore meet a ready market.

Favorite Oratorio Choruses. Calvary Chorus conducted by Charles Ennis. 1-10" disc (*Key K-11). \$3.85.

Rossini: *Stabat Mater*—Inflamatus et accensus.

Mendelssohn: *Elijah*—Cast thy burden upon the Lord; He, watching over Israel.

Brahms: *Ein deutsches Requiem*, Op. 45—How lovely is Thy dwelling place.

Mozart: *Mass No. 12*—Gloria in excelsis.

Handel: *The Messiah*—Hallelujah Chorus.

For over half a century the Calvary Chorus of the Calvary Baptist Church in New York has been considered one of the outstanding choral organizations in this country. Through its Sunday broadcasts it is known to many thousands of listeners. Its present conductor, Charles Ennis, came to the position he now holds after great success in both St. Louis and Philadelphia where he held similar posts with prominent churches in those cities.

We do not hold that any of the renditions that Mr. Ennis has given us on this LP disc are of earth shaking importance, but they are the sort of performances that any good church choir might be very proud of. All of the selections are sung in English from scores that are probably readily available, and thus the present record should be of particular interest to choir-masters who would like their choirs to render them, and would like examples that are not beyond the reach of any well-trained choral group.

Schubert Songs for Male Chorus. RCA Victor Chorus of Men's Voices conducted by Robert Shaw, featuring Beatrice Krebs (contralto), with piano accompaniments by Frank Glazer. 3-10" discs in album. RCA Victor Set DM-1353. \$4. 3-7" discs in album. RCA Victor Set ØWDM-1353. \$3.51.

Schubert composed numerous songs for male voices; from the many available, Robert Shaw has chosen the following five for the present album: *An der Frühling*; *Widerspruch*; *La Pastorella*; *Ständchen*; and *Sehnsucht*. *An der Frühling* and *Sehnsucht* are sung unaccompanied. In the rendition of *Ständchen*, the fine contralto voice of Beatrice Krebs is featured with the chorus.

While this album contains much beautiful music, it is not the sort that will have a general appeal—it is rather an item for the connoisseur.

OPERA

Moussorgsky: Boris Godounov—Farewell my son, I am dying (Act IV). (Sung in Russian). Boris Christoff (bass) and the Philharmonia Orchestra conducted by Issay Dobrowen. 1-12" disc (V-DB-6935). \$1.84.

Boris Christoff, the young Bulgarian bass, has been

acclaimed by various European critics as the legitimate successor of the great Chaliapin. He has had marvelous success as leading bass with La Scala, Milan. In the present recording, he reminds one of Chaliapin, because of the great expressiveness of his voice and of his control of his amazing *mezza voce* (note his two final notes on the second side of this record).

Collectors of operatic recordings are urged to give the new artist consideration.

Operatic Recital. (Sung in Italian). Giuseppe Valdengo (baritone) with the New Symphony Orchestra conducted by Alberto Crede. 1-10" disc (*LPS-115). \$4.95.

Rigoletto—Pari siamo!; Cortigiani, vil razza dannata.

Faust—Dio possente.

Hamlet—Brindisi: O vin, discaccia la tristezza.

Pagliacci—Prologue: Si puo!

Five operatic numbers are presented by London featuring Giuseppe Valdengo, a baritone now at the Metropolitan, and formerly heard on records in Columbia's complete *Butterfly*.

Signor Valdengo has a rich and resonant voice, though it is limited both at the top and at the bottom, as these records will prove to the careful listener. Up to F-sharp, Mr. Valdengo's voice is impressive, but his top G and A-flat are uncertain and badly placed. Thus a well-sung Prologue to *Pagliacci* is marred by very forced and unsteady notes in the climax.

These notes also plague the two *Rigoletto* excerpts, which are otherwise noteworthy for an instinctively right style and dramatic accent. The most satisfactory singing by Mr. Valdengo in this little operatic recital is a vital and well projected *Brindisi* from Thomas' *Hamlet*. The *Dio possente* from *Faust* is also generally well sung.

Shabby tones, which sink into inaudibility are at the bottom of the singer's scale, and too many breaths are apparent in the *andante* of the *Prologue*.

Despite these faults, Mr. Valdengo's offerings have many assets, which make investigation quite worthwhile.

The recording of this LP disc is brilliant and very resonant. The orchestra, under Alberto Crede, is good.
MAX DE SCHAUENSEE.

Rameau: Les Indes Galantes (excerpts). Irène Joachim (soprano); Camille Maurane (tenor); R. Malvasio (baritone); Gouverné Choir and Hewitt Chamber Orchestra. 1-12" disc (*VX-DLP-6080). \$5.95.

About five years ago Les Discophiles Français issued a charming recording of excerpts from Jean Philippe Rameau's opera-ballet, *Les Indes Galantes*. Vox now makes this recondite fare available on an LP disc, thus bringing this beautiful and seldom-heard music to anyone who cares to investigate it. Investigation should prove in every way worth while.

* indicates LP 33 1/3 rpm. ♂ indicates 45 rpm.

Rameau (1683-1764) was the outstanding French musician of the 18th century, as well as a pioneer in employing color and instrumental contrasts in his operatic and ballet scores. These scores evoke a whole period of French history.

Rameau's music demands the greatest attention to proper style, and it is especially in this respect that this Vox disc is so satisfactory, for both singers and instrumentalists are strongly schooled in this music of classic contours.

Exotic scenes invoking the atmosphere of the Indies and China were very much the fashion during the reign of Louis XV, the period of Rameau's greatest successes. *Les Indes Galantes* was presented before the French court in 1735.

Recording is admirable, and never errs on the side of over-amplification. The transition to LP surfaces has been beautifully accomplished. We urge lovers of classical music to hear this all too rarely heard score with its evocation of a time long past.

MAX DE SCHAUENSEE.

Charpentier: Louise—Depuis le jour (Act III). One side, and **Massenet: Manon**—Gavotte: Obéissons, quand leur voix appelle (Act III). (Sung in French). Dorothy Kirsten (soprano) with RCA Victor Orchestra conducted by Jean Paul Morel. 1-12" disc (V-12-1092). \$1.31. 1-7" disc (ØV-49-0840). \$1.

Miss Kirsten's many admirers should be more than pleased with these excellent renditions of two of the most popular arias in the realm of French opera. This disc calls for high praise and we are glad to recommend it.

Mozart: Die Entführung aus dem Serail, K. 384—Martens aller Arten (Act II). (Sung in German). Erna Berger (soprano) with the Philharmonia Orchestra conducted by Josef Krips. 1-12" disc (V-12-1095). \$1.31. 1-7" disc (ØV-49-0931). \$1.

Attention opera lovers! Here is an outstanding operatic recording—a complete version of this lovely aria with its orchestral introduction sung by Erna Berger, who, to our mind, has no peer among sopranos in the Mozartean tradition.

Tchaikovsky: Eugen Onegin (excerpts). (Sung in Russian). Soloists, and Russian State Orchestra conducted by A. A. Mehlik-Pashayev. 1-12" disc (*Period SPLP-502). \$5.95.

Period records are issuing this month an LP disc of Tchaikovsky's *Eugen Onegin* which is a much abridged version of a complete recording of the opera, made in the USSR, and issued in America by the Disc Company of New York in April, 1947.

The opera's highlights are here assembled on one record, and thus we have such lovely passages as Tatiana's *Letter Scene*; the opening Introduction, duet and quartet; Onegin's aria *You Wrote to Me*, and Lenski's two melodious arias, as well as other highlights.

The singers, unknown in this country, sound like

* Indicates LP 33 1/3 rpm.

efficient Russian operatic artists, with Mme. Kruglikova doing well by Tatiana's melancholy airs.

The performance is a good one, and an authoritative one; the best to come out of Soviet Russia. For those who don't want a complete recording of Tchaikovsky's opera on 17 discs (recorded at 78 rpm.) this LP record of highlights should prove an excellent buy.



VOCAL

Weill: Lost in the Stars. Todd Duncan, Inez Matthews, Sheila Guyse, Herbert Coleman, Frank Roane, Julian Mayfield, Guy Spaul and members of the original cast with chorus and orchestra conducted by Maurice Levine. 6-10" discs in album. Decca Set DAU-738. \$7.09. 1-12" disc (*D-DL-8028). \$4.85.

Decca is to be congratulated upon the fine recording it has made of the Maxwell Anderson-Kurt Weill musical production of Alan Paton's compelling novel "Cry, the Beloved Country," which is now appearing so successfully on Broadway under the title "Lost in the Stars." A marvelous cast has been secured for the New York production headed by the distinguished Negro actor and singer, Todd Duncan. It is this cast that has made this outstanding recording.

The spirit of Mr. Paton's story of racial tension in South Africa has been faithfully kept in the musical version and it provides a challenging and thrilling evening in the theatre. With the aid of the illustrated booklet that Decca has supplied, giving the plot of the story in some detail, one may have quite an exciting time at home with this recording.

My Wild Irish Rose (And Other Songs). Dennis Morgan (tenor) with chorus and orchestra conducted by Charles Hirt. 3-10" discs in album. Columbia Set MM-879. \$3.94. LP Microgroove, coupled with **Romberg: The Desert Song** and **Sullivan: The Lost Chord** and **Steffe: The Battle Hymn of the Republic**. 1-12" disc (*C-ML-4272). \$4.85.

The best we can say for this little album is that it contains a lot of songs of one kind or another sung by the popular movie star, Dennis Morgan. Some of the selections are passably sung and others not so passably, whatever that means. In most cases Mr. Morgan is right up at the mike and the orchestra sounds as though it were a block or two down the street. Maybe Mr. Morgan's popularity will carry this album along, but if it doesn't, it's a dead duck.

Among the selections may be mentioned: *My Wild Irish Rose*; *Shine on Harvest Moon*; *The Whiffenpoof Song*; and *Wait 'Till the Sun Shines, Nellie*.

Herbert: Naughty Marietta (abridged). Nelson Eddy (baritone) and Nadine Conner (soprano) with chorus and orchestra conducted by Robert Armstrong. 4-10" discs in album. Columbia Set MM-892. \$4.99. 1-10" disc (*C-ML-2094). \$3.85.

Nelson Eddy and the charming Nadine Conner of

Ø Indicates 45 rpm.

the Metropolitan, with the aid of an adequate chorus and orchestra, present a routine performance of the several selections from the ever-popular *Naughty Marietta*. Nothing outstanding about this recording, but the popularity of the selections will probably carry it to the best sellers list.

The selections are: *Tramp, Tramp, Tramp*; *It Never, Never Can Be Love*; *Italian Street Song*; *'Neath the Southern Moon*; *Naughty Marietta*; *Ah! Sweet Mystery of Life*; *I'm Falling in Love With Someone*; and *Live for Today*.

Ravel: Vocalise ("Pièce en forme de Habanera"). One side, and **David: La Perle du Bresil**—Charmant oiseau. (Sung in French). Blanche Thebom (mezzo-soprano) accompanied by William Hughes (piano). 1-10" disc (V-10-1525). \$1.05. 1-7" disc (øV-49-0843). \$1.

Of particular importance is Miss Thebom's superb rendition of Ravel's "wordless song" of deep and tender longing. This item is a valuable addition to the repertory of recorded music. The aria from *La Perle du Bresil* is usually sung by a coloratura soprano (Pons, Galli-Curci and Tetrizzini have each made a recording of it) and thus Miss Thebom's version may sound a bit tame to most music lovers.

Gould: A Cow, and a Plow, and a Frau. One side, and **Robison: Carry Me Back to the Lone Prairie.** James Melton (tenor) with orchestra conducted by David Broekman. 1-10" disc (V-10-1533). \$1.05. 1-7" disc (øV-49-0961). \$1.

James Melton turns minstrel this month and presents Carson Robison's famous *Carry Me Back to the Lone Prairie* and Morton Gould's *A Cow, and a Plow, and a Frau* from the musical hit "Arms and the Girl." Nothing to get excited about, but pleasing enough if you go for such things.

Brahe: Bless This House. One side, and **Adams: The Holy City.** Jan Peerce (tenor) with RCA Victor Orchestra conducted by Warner Bass. 1-12" disc (V-12-1090). \$1.31. 1-7" disc (øV-49-0838). \$1.

The versatile Jan Peerce turns his attention this month to two sacred selections and presents very satisfactory renditions of both of them.

PIANO



Haydn: Sonata No. 8 in C. One side, and **Haydn: Sonata No. 12 in G.** Lily Dumont (piano). 1-12" disc (*CH-CHC-18). \$4.85.

Mozart: Sonata in B-flat, K. 333. Lily Dumont (piano). 1-12" disc (*CH-CHC-25). \$4.85.

These two LP discs are particularly welcome because they contain much worthwhile music that, as far as we know, has not been recorded before—in any case it is not otherwise available on LP records.

These excellent recordings will likely introduce, to many of our readers, the very able European pianist, Lily Dumont. These are the first recordings that Miss Dumont has made in America. She has appeared with outstanding success on the Continent under such noted conductors as Leo Blech, Joseph Rosenstock and William Steinberg, and in this country, in addition to numerous concerts, Miss Dumont gave a notable performance of Bach's *Concerto in D minor* with the Buffalo Philharmonic Orchestra.

Great Masters of the Keyboard (Vol. I). Performances by Claude Debussy, Maurice Ravel, Gabriel Fauré. Recorded from original piano rolls. 1-12" disc (*C-ML-4291). \$4.85.

Great Masters of the Keyboard (Vol. II). Performances by Ferruccio Busoni, Charles Camille Saint-Saëns. Recorded from original piano rolls. 1-12" disc (*C-ML-4292). \$4.85.

Great Masters of the Keyboard (Vol. III). Performances by Edvard Grieg, Theodore Leschetizky, Arthur Nikisch, Eugene d'Albert, Max Reger. Recorded from original piano rolls. 1-12" disc (*C-ML-4293). \$4.85.

Great Masters of the Keyboard (Vol. IV). Performances by Ignace Jan Paderewski, Vladimir de Pachmann, Manuel de Falla, Xaver Scharwenka, Enrique Granados, Frank Marshall. Recorded from original piano rolls. 1-12" disc (*C-ML-4294). \$4.85.

Great Masters of the Keyboard (Vol. V). Performances by Gustav Mahler, Richard Strauss, Alexander Scriabin, Max Reger. Recorded from original piano rolls. 1-12" disc (*C-ML-4295). \$4.85.

We rather suspect that interest in these five LP discs will be limited; therefore we will devote but little space to a consideration of them. However, Columbia has prepared a small brochure describing these records, which we will be glad to send to interested readers upon request. The reproduction of these discs is satisfactory. A list of the titles would be of little value, for if one wanted only the selections played here, he would do better to purchase a modern recording of it.

Piano Music of Prokofiev and Scriabin. Sigi Weissenberg (piano). 3-12" discs in album. Columbia Set MM-891. \$4.75. 1-10" disc (*C-ML-2099). \$3.85.

Prokofiev: *Sonata No. 3 in A minor, Op. 28* ("From Old Notebooks").

Suggestion Diabolique, Op. 4, No. 4.

Scriabin: *Etude No. 11 in B-flat minor, Op. 8.*

Nocturne for Left Hand Alone, Op. 9, No. 2.

This disc will introduce to many music lovers in this country the brilliant pianist, Sigi Weissenberg. Mr. Weissenberg was born in Bulgaria of parents of French extraction. When the Nazis occupied Bul-

* indicates LP 33⅓ rpm. ø indicates 45 rpm.

garia in 1942, his mother and he were arrested and placed in a concentration camp. For over a year this promising young artist never even saw a piano. Finally the Weissenbergs escaped through Turkey to Palestine; Sigi was fifteen years of age at that time. With the aid of his mother, who was a concert pianist, he returned to his instrument and was soon giving recitals and appearances with the Palestine Symphony Orchestra. After successful tours in the Middle East and Africa, he came to America and made his debut with the Philadelphia Orchestra in 1947. His first appearance in New York was with the Philharmonic-Symphony in February 1948.

Weissenberg is an artist of great brilliance and marvelous technique. Collectors of piano recordings will certainly welcome this opportunity of adding this outstanding artist to their libraries.

Bax: Oliver Twist. Harriet Cohen (piano) with the Philharmonia Orchestra conducted by Muir Mathieson. 2-12" discs in album. Columbia Set MX-330. \$3.50. LP Microgroove, coupled with **Addinsell: Warsaw Concerto** and **Bath: Cornish Rhapsody**. 1-10" disc (*CML-2092). \$3.85.

The distinguished English composer, Arnold Bax, wrote the music for the great British film *Oliver Twist*. From it the composer developed this interesting suite for piano and orchestra. In this recording of that suite the widely known pianist, Harriet Cohen, renders the piano part with exquisite taste, and she is superbly supported by the Philharmonia Orchestra under the brilliant direction of Muir Mathieson.

This album contains movie music of high calibre splendidly performed and faithfully recorded.

Milhaud: Scaramouche. Pierre Luboschutz and Genio Nemenoff (duo-pianists). 1-12" disc (V-12-1091). \$1.31. 1-7" disc (♭V-49-0839). \$1.

This gay "south of the border" suite for two pianos has been recorded several times since it was composed in 1937. Milhaud dashed this composition off after an extended trip to South America while the haunting Latin American rhythms were still in his mind. The RCA Victor notes state that *Scaramouche* was written for the team of Luboschutz and Nemenoff, the artists who have made the present brilliant recording. We don't remember the earlier recorded versions but we cannot see how they could be any better than the one we just listened to.

Bach-Busoni: Prelude and Fugue in D. Ray Lev (piano). One side, and **Vivaldi-Bach—arr. Lev: Concerto Grosso in D minor, Op. 3, No. 11** (TNR Mar. '49). 1-12" disc (*CH-CHC-12). \$4.85.

This music of another age arranged for pianoforte by the master pianist Busoni and the present performer, the very able Ray Lev, proves more than passingly interesting.

The marvelous Concert Hall piano reproduction and the smooth silent surfaces of this disc make it an item that we can recommend without reservation.

Brahms: Variations and Fugue on a Theme of Handel, Op. 24. Ella Goldstein (piano). 1-12" disc (*CH-CHC-35). \$4.85.

Schumann: Carnaval, Op. 9. Ella Goldstein (piano). 1-12" disc (*CH-CHC-32). \$4.85.

The distinguished pianist, Ella Goldstein, after her spectacular debut with the Boston Symphony at Tanglewood, has toured the United States and Canada with great success. She presents these popular selections in a highly artistic manner on these two LP discs. Both of them have been recorded several times on conventional records but these are the first LP recordings of them. Collectors of microgroove piano recordings will doubtless find them of particular interest.

VIOLIN



Bartók: Sonata for Violin Solo. Yehudi Menuhin (violin). 3-12" discs in album. RCA Victor Set DM-1350. \$4.75. 3-7" discs in album. RCA Victor Set ♂WDM-1350. \$3.51.

The issuance of such an album as this is something that could not have happened a few short years ago—the money received from its sale would not have been enough to pay the artist who designed its cover. However, things have changed, and the wide interest in recordings is now such that most any piece of worthwhile music will enjoy some sale as long as it is properly performed and faithfully recorded.

The present album is a test of this contention—twenty some minutes of a Bartók work for unaccompanied violin. We admit that this is a composition of very limited appeal but we rather believe there are enough record collectors interested in modern music generally, and in the music of Bartók particularly, to make the issuance of this album a paying venture.

Menuhin is a Bartók enthusiast and has done a great deal to promote interest in the music of this unique modern composer. He edited the score for this Sonata and doubtless spent many long hours in preparing it for concert performance and for this recording. It probably receives on these discs as fine a rendition as it will ever get. The reproduction is of the best.

ORGAN



Bach Preludes and Fugues for Organ. Robert Noehren, playing the Schlicker Organ of the Kenmore Presbyterian Church (Buffalo). 2-10" discs in folder (*AL-AL-29). \$7.70.

Prelude and Fugue in A minor ("Great")

Prelude and Fugue in C major

Prelude and Fugue in D minor

Prelude and Fugue in D major

Prelude and Fugue in B minor

Those who enjoyed the Capitol-Telefunken set of

* indicates LP 33 1/3 rpm. ♂ indicates 45 rpm.

Bach's *German Organ Mass*, reviewed a few months ago, will find equal delight in the present release. The organ used in the present recording is a baroque type of instrument patterned after the old Arp Schnitger organs such as the one Fritz Heitmann used in the Capitol set. The intonation of the organ is said to be very clear, the speech of its pipes incisive, and the tone milder than most contemporary organs. What this means to the layman, generally speaking, is that the organ does not squeal like many of our so-called baroques. It does have a charming old-world flavor and the five preludes and fugues sound wonderful on it.

Robert Noehren is familiar to us from his days in the Philadelphia area where he was known, as quite a young man, to be a fine organist. He studied with one of the country's great teachers, Lynnwood Farnam. At present he is organist and head of the organ department at the University of Michigan.

The five works which Mr. Noehren plays are magnificent examples of Bach's mastery in this form. Each is highly interesting and musical, and anyone should be able to derive immense pleasure from hearing them. Organists will need no urging on this choice plum. The playing is consistently good, the organ sounds fine, and the reproduction is more than adequate; surfaces quiet. If you wish to sample one of the works, try the virtuoso *Prelude and Fugue in A minor*, a colossal thing, and truly thrilling. S.

Mulet: Toccata No. 10 in F-sharp minor ("Tu es Petra"). One side, and **Daquin: Noël No. 10** ("Noël grand jeu et duo"). Fernando Germani playing the organ at Westminster Cathedral (London). 1-12" disc (V-C-3928). \$1.58.

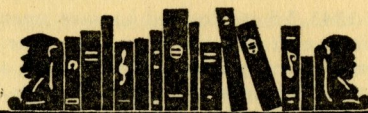
HMV again shows the way to fine organ recordings by making available this outstanding disc. The brilliant Italian organist, Fernando Germani, brings the great organ of Westminster Cathedral into our homes on this side of the Atlantic via this remarkable record.

DICTION



World Literature and the Modern Mind. Thornton Wilder (lecturer) speaking at the International Goethe Convocation, Aspen, Colorado, July, 1949. 1-12" disc (*Winchester M-108/9). \$6.50.

We believe that discerning scholars everywhere will be interested to know that Thornton Wilder's brilliant address given at the International Goethe Convocation is available in recorded form. His every word comes through crystal clear and future generations of scholars may, by means of this disc, know what a present-day American writer and dramatist thought of the timeless Goethe at this present period of world development.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

John McCormack. By L. A. G. Strong. x+309 pp. Illustrated. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$3.25.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv+596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

The Wagner Operas. By Ernest Newman. xii+724+v pp. Frontispiece and 550 musical examples. Alfred A. Knopf (New York). Price \$5.85.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

* indicates LP 33 1/3 rpm. ♪ indicates 45 rpm.

The first letters in the record number indicate the manufacturer: A—Asch, AL—Allegro, BL—Bibletone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Grogan Inst. of America, HS—Haydn Society, HW—Hargill, L—London, G—Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, T—Telefunken, V—Victor, VX—Vox, and W—Woodwind.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

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MAY, 1950

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A FEW days before going to press we felt rather like we imagine the freight agent in Butler's *Pigs Is Pigs* must have felt, except that instead of Guinea pigs, we had new releases piled high in every available nook and cranny. The introduction of LP records has certainly made it possible for many small companies to issue much desirable but neglected music—to the delight, no doubt, of the serious collector; it has, however, added a tremendous burden on the conscientious reviewer who wants to review as many as possible in a given space, yet who does not wish to cut the quality of his reviews. In an attempt to dodge both Scylla and Char-ybdis, we will keep our editorial matter short, so as to give the maximum space to the new records.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last seventeen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U. S. A.

NOTE: LP (33 1/3 r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33 1/3 r.p.m.) records; the Greek letter phi (φ) indicates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

NEW LP RELEASES

Schumann: *Manfred*, Op. 114—Overture. One side, and Beethoven: *Consecration of the House Overture*, Op. 124. NBC Symphony Orch.—Toscanini. 1-10" disc (*V-LM-6) \$4.45. (TNR Apr. '49).

Bartók Plays Bartók. Béla Bartók (piano). 1-12" disc (*CON-100) \$4.85. (TNR Mar. '43).

Rossini: *William Tell*—Overture. One side, and Waldteufel: *The Skaters Waltz*. NBC Symphony Orch.—Toscanini. 1-10" disc (*V-LM-14) \$4.45. (TNR Nov. '39 & Dec. '45).

Stravinsky: *Orpheus*. RCA Victor Symphony Orch.—Stravinsky. 1-12" disc (*V-LM-1033) \$5.45. (TNR Nov. '49).

Mozart: *Symphony No. 41 in C, K. 551* ("Jupiter"). NBC Symphony Orch.—Toscanini. One side, and Mozart: *Concerto No. 1 in B-flat, K. 191*. Leonard Sharrow (bassoon) with NBC Symphony Orch.—Toscanini. 1-12" disc (*V-LM-1030) \$5.45. (TNR Jan. '47 & June '49).

Rossini *Overtures*. NBC Symphony Orch.—Toscanini. 1-12" disc (*V-LM-1044) \$5.45. (TNR Apr. '46).

Schubert: *Symphony No. 9 in C* ("The Great C Major"). NBC Symphony Orch.—Toscanini. 1-12" disc (*V-LM-1040) \$5.45. (TNR Feb. '48).

Beethoven: *Concerto No. 1 in C, Op. 15*. Ania Dorfmann (piano) with NBC Symphony Orch.—Toscanini. 1-12" disc (*V-LM-1039) \$5.45. (TNR Mar. '46).

Music of Eric Coates. Orchestras conducted by Eric Coates. 1-12" disc (*C-ML-4274) \$4.85. (TNR Vols. XI No. 2; XV No. 8; XVI Nos. 2, 7).

Brahms: *Sonata No. 2 in F, Op. 99*. Gregor Piatigorsky (violin) and Ralph Berkowitz (piano). 1-10" disc (*C-ML-2096) \$3.85. (TNR June '48).

Vivaldi: *Concerto Grosso in D minor, Op. 3, No. 11* ("L'Estro Armonico"). One side, and Mozart: *Divertimento No. 11 in D, K. 251*. Dumbarton Oaks Chamber Orch.—Schneider. 1-12" disc (*ME-MG-10002) \$4.85. (TNR Nov. '47 & Nov. '48).

Erna Sack Sings Musical Treasures. Erna Sack (soprano). 1-12" disc (*ME-MG-10009) \$4.85. (TNR Vols. IX No. 1; XI No. 3; XIV No. 8; & XVI No. 2).

Olden Ballads. Richard Dyer-Bennet, one side, and Tom Glazer. 1-12" disc (*ME-MG-20007) \$4.85. (TNR Nov. '41 & Dec. '46).

Levant Plays Debussy. Oscar Levant (piano). 1-12" disc (*C-ML-4277) \$4.85. (TNR Nov. '47).

Schubert: *Quintet in A, Op. 114* ("Trout"). Franz Rupp (piano) and the Stross Quartet. 1-12" disc (*CL-P-8019) \$4.85. (TNR Sept. '49).

ORCHESTRA



Wagner: Parsifal—Prelude and Charfreitagszauber ("Prelude and Good Friday Spell") (Act III). NBC Symphony Orchestra conducted by Arturo Toscanini. 3-12" discs in album (V-DM-1376) \$4.75. 3-7" discs in box (øV-WDM-1376) \$3.51. 1-10" disc (*V-LM-15) \$4.45.

Precious few are the conductors who can convey with complete success the sublime mysteries of *Parsifal*—some of the most remarkable music ever penned. It is absolutely impossible to play this music exactly as the notes appear on paper, do nothing more, and expect the atmosphere to be created and move the listener. We feel that Toscanini has an intense feeling for the subject matter, but he has a bit more regard for the exact musical values represented by black spots on paper. He tips his hand several times, noticeably in the ugly brass passages in the Prelude—these passages lack any subtlety whatever and mar the entire picture. It is just as though a great orator had his audience in the palm of his hand, completely wrapped up in his message, when suddenly he stops, and hollers to the janitor to throw more coal on the fire, then blithely continues his speech. That annoying remark would completely break the spell, and even worse, would be part of the picture in retrospect.

Toscanini is nearly successful in the *Good Friday Spell*, but is again too unrelenting in the climaxes. This music must be allowed to breathe freely. We would never trade the Muck or Furtwängler readings for this calculated message. Just two years ago RCA Victor issued this same music performed by Koussevitzky. They may as well do a real service to the public by issuing a commemorative special release of the Muck and Furtwängler sets, so that those who savor this magnificent music may receive its fullest inner meaning. Is this music really beyond the reach of all conductors save a few? If so, and it appears to be, it is worth acquiring the performance which contains the elusive message—it is indeed a moving experience. S.

Tchaikovsky: Manfred, Op. 58. NBC Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs in album (V-DM-1372) \$7.25. 5-7" discs in box (øV-WDM-1372) \$5.51. 1-12" disc (*V-LM-1037) \$5.45.

Manfred has had but one previous recording, that one issued during the war (June 1943) by Fabien Sevitsky and the Indianapolis Orchestra (DM-940), a noble effort which consumed fourteen sides as compared to the present version on ten sides. Needless to say Toscanini gets more out of this work than Sevitsky, and the NBC Orchestra is better able to cope with the music. These remarks are made in the light of the difficulties of the score. It is rather long,

difficult to perform, and hard to put over. A man of Toscanini's capacities is ideally suited to this work, and his reading is truly a masterpiece. This music can sound flamboyant, diffuse, bombastic, and many other such annoying things in less than expert hands. When a Toscanini takes the score it emerges as something eloquent and interesting. Toscanini's gift for tightening up a loose score comes in mighty handy with this assignment. He is not beyond driving some of the bombastic parts too hard, but it is nevertheless a convincing job right to the last bar. The reproduction throughout is A-1 in every respect.

While the work bears the title "Symphony," it was never listed with Tchaikovsky's six symphonies and it is usually regarded as a symphonic poem. The program of this four-movement work is based on Byron's dramatic poem of the same name. We do not recommend *Manfred* to those wishing to take the next step from the *Fifth* or *Piano Concerto* or *Nutcracker*, for this is in a different league. It is, however, in this dynamic reading, suitable fare for the seasoned musician or music-lover. It is also by far the best Tchaikovsky that Toscanini has presented and may well stand beside his greatest interpretations. S.

Beethoven: Symphony No. 3 in E-flat, Op. 55 ("Eroica"). NBC Symphony Orchestra conducted by Arturo Toscanini. 6-12" discs in album (V-DM-1375) \$8.50. 6-7" discs in box (øV-WDM-1375) \$6.51. 1-12" disc (*V-LM-1042) \$5.45.

Beethoven: Symphony No. 5 in C minor, Op. 67. Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 4-12" discs in album (C-MM-912) \$6. 1-12" disc (*C-ML-4297) \$4.85.

Not too many years ago, every record collector was griping about the "Eroica" situation, for no set was available which was excellent in both performance and reproduction. Now there is an embarrassment of riches in this work. Columbia, in December 1949, issued a new recording of Bruno Walter's magnificent reading which was also capital reproduction. Victor had previously rectified their errors by issuing, in December 1947, a gorgeous reading by Koussevitzky, with good reproduction if somewhat overly resonant. Now Victor answers the insistent demands of many folks by a new recording of Toscanini's highly considered reading, in a reproduction that is very fine. Other *Eroicas* which have appeared recently include notable readings by Mengelberg (also on LP) and an imported set by Furtwängler.

No other *Eroica* attains the white heat of Toscanini's, and for intensity this reading is incomparable. It is aided here by the hall acoustics which for once are exactly right (sounds like Carnegie Hall). Those who have been waiting for this version will be rewarded beyond their fondest hopes. We were carried away by the intensity of this reading, and then after playing it we tried the recent Bruno Walter LP version of the *Eroica*. This carried us even farther! And for this one reason—his eloquence. His love,

* indicates LP 33 $\frac{1}{3}$ rpm.
ø indicates 45 rpm.

as well as his respect, for Beethoven is communicated to the listener with a conviction that is unassailable.

Victor did not give Koussevitzky the brush-off on the Beethoven *Fifth*, as they did in the *Eroica* and *Daphnis*, for they have issued his *Fifth* on LP (*V-LM-1021). Columbia responds with a new recording of the Bruno Walter reading. This reading is vastly improved over the former one, and the reproduction is out of this world. Here the choice is tough, for Koussevitzky is thrilling, Walter is again eloquent and strong. We'll leave this choice to the reader; we may settle for Walter on the point of reproduction. S.

Haydn: Symphony No. 101 in D ("Clock"). Seven sides, and **Mendelssohn: Scherzo, Op. 61, No. 1** (from "A Midsummer Night's Dream"). NBC Symphony Orchestra conducted by Arturo Toscanini. 4-12" discs in album (V-DM-1368) \$6. 4-7" discs in box (øV-WDM-1369) \$4.51. 1-12" disc, coupled with **Mozart: Symphony No. 35 in D, K. 385 ("Haffner")** (TNR Jan. '48) (*V-LM-1038) \$5.45.

Mozart: Divertimento No. 15 in B-flat, K. 287. NBC Symphony Orchestra conducted by Arturo Toscanini. 4-12" discs in album (V-DM-1355) \$6. 4-7" discs in box (øV-WDM-1355) \$4.51. 1-10" disc (*V-LM-13) \$4.45.

The Haydn and Mozart symphonies are fine examples of Toscanini's art of conducting. They are precise razor-edged performances of great clarity, qualities which are emphasized by the (we presume) Studio 8-H acoustics of the dry and unresonant type. Those who admire Toscanini's readings of the old masters will love this pair, and to them we can heartily recommend these recordings. The LP versions which we heard are very good, with nice quiet surfaces.

The slow movement of the lovely *Haffner* Symphony has, in the maestro's hands, a disarming simplicity. In Beecham's hands it has, in addition, a gentle mellowness that becomes the music and offers the listener a warmth which we find congenial to the music. The last movement of this same symphony finds Toscanini in a typically intense and unrelaxed mood, during which the music is performed at a rapid pace, with unfailing precision. This cold, percussive playing has never been our idea of Mozart, but we readily admit that we may be entirely wrong, along with many other music lovers and illustrious conductors who adopt a more genial attitude toward Mozart's symphonies. Our opinions of the *Haffner* were expressed in January 1948 when this set was first issued.

The *Clock* Symphony suffers a similar fate, if you are on our side; or emerges with the same fanatical precision and metronomical accuracy, if you feel it Toscanini's way. The *Clock* can take it a little better than the Mozart, but the second movement nearly assumes the air of a caricature. We are pleased to settle for Ormandy's admirable *Clock*, released in March 1950, and for Reiner's recent *Haffner*.

The *Divertimento* No. 15 has never had a notable recording, and while the present version is the best, it is not to our taste for the same reasons as the above sets. The reproduction sounded better than it did in the symphonies—not quite as edgy. S.

Tchaikovsky: Serenade in C major, Op. 48. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. One side, and **Dvorák: Serenade for Strings in E major, Op. 22.** Berlin Philharmonic Chamber Orchestra conducted by Hans von Benda. 1-12" disc (*CL-P-8060) \$4.85. **Serenade for Strings in E major, Op. 22** also available on 78 rpm., 3-12" discs in album (CL-ECL-8055) \$5.25.

Both of these recordings appeared in Germany under the famous Telefunken label. Capitol has dubbed them on a LP disc for distribution in this country. The Dvorák selection is very welcome because it is very pleasing music somewhat in the spirit of Brahms and it is not listed in any of the present domestic catalogs. It is beautifully played under the able direction of Hans von Benda. We can see no particular reason for re-issuing the Tchaikovsky *Serenade in C major* since a superb recording of this work is available by the Philadelphia Orchestra under Ormandy (Col. Set MM-677 or ML-4121).

Ravel: Daphnis et Chloe Suite No. 2. NBC Symphony Orchestra conducted by Arturo Toscanini. 2-12" discs in album (V-DM-1374) \$3.50. 2-7" discs in folder (øV-WDM-1374) \$2.31. 1-12" disc, coupled with **Beethoven: Leonore Overture No. 3 in C, Op. 72a** (TNR Feb. '46) (*V-LM-1043) \$5.45.

Before we get to the music, we wish to express our annoyance with the idea of putting either, let alone both, these works on a 12" LP disc. Each will fit comfortably on one side of a 10" LP disc, and we rather imagine the customers would appreciate saving a dollar on the disc. In fact, they could save more than a dollar if RCA Victor had not adopted the unexplainable policy of tacking an extra 60¢ on most of their long playing discs. We have studied this thing from every angle—the artists, the music, etc.—and come to the conclusion that it serves but one purpose: to bring the cost of RCA Victor long playing records to within six cents (in most cases) of the cost of the same selections on their 45 r.p.m. records. An interesting result of this policy is that the customer is penalized no matter which system he owns! To add insult to injury, they use the same series of serial numbers for both price ranges of LP's, and every dealer and his employees, as well as the record buyers, find this mighty annoying.

Well, anyhow, here they are on a 12" LP at \$5.45, and we expect sheer perfection for this! *Leonore* No. 3 was issued in England only in a performance recorded in old Studio 8-H; it was later issued here in a new recording made in new Studio 8-H with notably better reproduction. The later set, available

now on LP is good reproduction and sounds even better than on 78 r.p.m. discs. It is the best recording of the work available, and if Toscanini gets carried away at the end by the force of the score, he nevertheless unleashes a mighty reading that is truly thrilling. The old Bruno Walter set was always a great experience, but we'll take the present version for its overall effectiveness.

With Ravel's score, Toscanini has serious competition. Münch and Koussevitzky have recorded superb renditions that generate for more sensuousness and atmosphere. A ballet troupe could prefer Toscanini's reliable reading, but a concert audience would certainly respond more readily to the moods of Koussevitzky or Münch. RCA Victor would have been well advised to issue Koussevitzky's recent version, which was widely heralded, on an LP. We can understand RCA Victor competing with the other companies, but when they compete with themselves, we begin to get mixed up.

S.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia).

Five sides, and **Tchaikovsky: Serenade in C, Op. 48**—Waltz. Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. 3-12" discs in album (C-MM-898) \$4.75.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia).

One side, and **Wagner: Die Götterdämmerung—Siegfried's Rheinfahrt** ("Siegfried's Rhine Journey") and **Wagner: Die Götterdämmerung—Siegfried's Tod** ("Siegfried's Funeral Music"). Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. 1-12" disc (*C-ML-4273) \$4.85.

Here is an LP disc that we predict will have a terrific sale throughout the country. It seems to have everything—Stokowski; the Philharmonic-Symphony; classical selections of wide popularity; marvelous performances; and the best of LP reproduction. All this on one convenient disc which, considering its musical value, is offered at a very modest price. If there is any question concerning the assured success of LP recordings, the present disc should offer a convincing answer.

Beethoven: Symphony No. 7 in A, Op. 92. Nine sides, and **Beethoven: Allegretto** (from "Gratulations Menuet"). Boston Symphony Orchestra conducted by Charles Münch. 5-12" discs in album (V-DM-1360) \$7.25. 5-7" discs in box (øV-WDM-1360) \$5.51. 1-12" disc (*V-LM-1034) \$5.45.

This represents the recording debut of Charles Münch as conductor of the Boston Symphony Orchestra, also his debut on the RCA Victor label. It is a debut of which all concerned may be proud, for it offers a vital reading of a work which had a precedent of high excellence by way of Toscanini's previous Victor recording (DM-317). Münch does not exceed this earlier version, but he stands up well beside it. Toscanini's gift for unflagging rhythm and sharp dynamic contrast is well suited to the *Seventh* and

his recording with the old New York Philharmonic was something of a pinnacle of excellence.

Münch has a somewhat different idea of parts of the score from Toscanini's well-known reading. Münch does not adopt the rapid pace which Toscanini and some others use in the trio of the Scherzo, and his estimate of the Finale is not the intoxicating one of Toscanini's. Münch is more deliberate, delineates the figures more carefully—in fact with great precision, and allows the music to generate a measure of power not possible when played at a faster tempo. The thrill is therefore present, but created in a different manner.

RCA Victor has provided good reproduction, although a bit less hall resonance would have been complementary to this particular work with its marked rhythm and profusion of staccato chords. It is superior to the reproduction of the Columbia set by Ormandy-Philadelphia. Münch's reading is also superior to Ormandy's, for Ormandy was evidently bent on offering a carbon copy of Toscanini's interpretation, which he did unsuccessfully. Münch's new set is recommended as the best now available. S.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74

("Pathétique"). NBC Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs in album (V-DM-1281) \$7.25. 5-7" discs in box (øV-WDM-1281) \$5.51. 1-12" disc (*V-LM-1036) \$5.45.

This item was reviewed in our May '49 issue. At that time we had received the 45 r.p.m. set and naturally assumed that Victor would issue the set on 78 r.p.m. However, such was not the case; although the 45 r.p.m. set continued to be available, the 78 r.p.m. and the LP issue were held up until this month. The issue at the present time was made, no doubt, to add further impetus to the Toscanini Commemorative sets, reviewed elsewhere in these pages.

Kostelanetz Strings. Andre Kostelanetz and his Orchestra. 4-12" discs in album (C-MM-896) \$6. 1-10" disc (*C-ML-2100) \$3.85.

Kostelanetz offers lush renditions of a lot of old favorites including: *Humoresque*; *Träumerei*; *London-derry Air*; and *Brahms' Lullaby*. Nicely recorded.

CONCERTO



Mozart: Concerto No. 13 in C, K. 415. Artur Balsam (piano) with the Concert Hall Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*CH-CHC-31) \$4.85.

The companies have been recording around No. 13 but until now have missed this one; it therefore makes its debut on discs at this time. Artur Balsam's performance is completely satisfying, being accurate and articulate as well as stylish and full of warmth and feeling. He is companioned in like manner by Henry Swoboda and the orchestra, whose playing is neat and well adjusted.

* indicates LP 33 $\frac{1}{3}$ rpm.
ø indicates 45 rpm.

Mozart wrote 31 concerted works for piano and orchestra, all of which reflect his remarkable growth as a composer. *Concerto No. 13* is one of three works in this form composed by Mozart during the autumn and winter of 1782, immediately after his marriage to Constanze Weber. "These concertos are a happy medium between what is too easy and too difficult," wrote Mozart to his father. "They are very brilliant, pleasing to the ear, and natural without being rapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

Mozart knew what he was saying when he wrote that, and it holds today as it did a century and a half ago. The finale of this concerto is a light, rapid movement in rondo form, unusual for the two points at which Mozart interpolates brief adagio passages in the minor mode. It is one of the few instances in concerto literature where inclusion of a deeply expressive slow movement within the framework of a bright fast movement is accomplished with effectiveness. The reproduction is good, with a true piano tone. S.

Dvorák: Concerto in A minor, Op. 53. Georg Kulenkampff (violin) with the Berlin Philharmonic Orchestra conducted by Eugen Jochum. 1-12" disc (*CLP-8052) \$4.85.

Unfortunately performances of the Dvorák *Violin Concerto* are not very frequent, possibly because it is not the hair-raiser that some of the others are, and would probably not provoke a storm of applause which most of our virtuosi demand. It is a rather pastoralish sort of thing, full of lovely melodies, and abounding in the Czech folk idiom, with a finale strongly reminiscent of the fiery Slavonic Dances by the same composer. In any case it is a most enjoyable work because its display qualities and virtuoso fireworks for the performer were apparently not the composer's first consideration. We suggest that anyone can enjoy it and find much beauty and atmosphere throughout the piece.

The concerto's recordings, like its performances, have also been few—in fact two. An old version by Menuhin, which was nothing exceptional in performance, orchestral accompaniment, nor reproduction. The present set, recorded a few years ago by Telefunken is a sturdy rendition, with a good orchestral background. Kulenkampff is one of Germany's finest violinists and is known to most record collectors from previous recordings. S.

CHAMBER MUSIC



Bach: (Six) Brandenburg Concerti. Soloists and Chamber Group conducted by Fritz Reiner. 14-12" discs in 2 albums (C-MM-902 and C-MM-903) \$19.50. 3-12" discs (*C-ML-4281 to *C-ML-4283) \$14.55.

A word or two of explanation is in order. Concerti Nos. 1 to 3 are contained in album C-MM-902

and the price is \$8.50. Nos. 4 to 6 are in album C-MM-903, price \$11. Each LP disc contains two concerti and may be purchased separately at \$4.85 each. *C-ML-4281 contains the first two, *C-ML-4282 the second two, and *C-ML-4283 the last two.

For those whose instruments are equipped to play LP recordings there is a considerable saving in cost and an immense saving in storage space. Just think of a complete recording of all six of the Bach Brandenburg Concerti on three 12-inch discs which will take but a half-inch of shelf space in your record cabinet.

These famous Bach works have always been favorites of ours, and we lost no time in playing the LP discs just as soon as they arrived in the studio. Fritz Reiner has assembled a fine group of players for these recordings and directs performances that call for high praise indeed. He generally keeps his soloists and supporting players in good balance, which is very important in these pieces. Occasionally the soloist seems to get a bit too close to the microphone, as the flautist did in the early part of Second Concerto, but these little slips occur so seldom that it is hardly worth mentioning. All in all, we would say that the artists, the renditions, the direction, and the reproduction are very satisfactory; we predict that these recordings will enjoy a wide popularity among discerning music lovers. R.

Mozart: Ein musikalischer Spass, K. 522 ("A Musical Joke"). René Bas String Quartet with J. Devemy and M. Delwarde (French horns) directed by Fernand Oubradous. One side, and **Beethoven: Octet in E-flat, Op. 103.** P. Pierlot and C. Maison-neuve (oboes); U. Delecluse and M. Lancelot (clarinets); J. Devemy and M. Delwarde (French horns); and P. Hongne and M. Rabot (bassoons) directed by Fernand Oubradous. 1-12" disc (*VX-PLP-6130) \$5.95.

Oh, if we only had a paper stretcher so that we could give this unusual LP disc the space that it deserves—there is so much interesting matter that could be written about it. The first side contains Mozart's unique *A Musical Joke*. Before you play this selection be sure to read the informative notes that are to be found on the record jacket. It won't make much sense and you will miss the humor if you have not read them. It appears that in Mozart's time bands of strolling musicians were often made up of players who used the instruments for which he wrote this four-movement opus, and it was the composer's idea to poke fun at the music they played and the way they played it. When one fully realizes what this unique composition is all about, he cannot help getting a lot of real amusement from listening to it.

The Beethoven Octet, which also appears on this disc, is a robust work—a much earlier one than its opus number would indicate. Although it was not published until after Beethoven's death, it was written when the composer was in his early twenties. While it is in no sense great music, it is indicative of the

talent that was later to bloom in the superb works of the master's more mature period. As we do not recall any previous recording of this composition, the present one, which by the way is excellent, is of prime importance to those persons who are making a collection of Beethoven music in recorded form. R.

Schönberg: Quartet No. 3, Op. 30. Pro Arte Quartet. 1-12" disc (*Dial 4). \$5.95.

Berg: Suite Lyrique. Pro Arte Quartet. 1-12" disc (*Dial 5). \$5.95.

If space but permitted, quite a long essay might be written on these two LP recordings, and those daring souls who find the twelve-tone scale and its development fascinating would probably find it very interesting. The trio who have made these recordings possible—Arnold Schönberg, Alban Berg and Rudolph Kolisch—were close associates in Vienna after World War I, and much interesting matter might be brought out concerning the results of that association. Berg was a student and colleague of Schönberg, who was eleven years his senior, and Kolisch was the first violinist and leader of the famous string quartet that bore his name. Kolisch was consulted by both composers as they developed their new musical ideas, and his quartet was usually given the honor of first performances of their works. Berg is dead, Schönberg came to America to live permanently, and Kolisch is in residence at the University of Wisconsin, where he has formed the present Pro Arte Quartet.

From what we have written above, it would seem that the two works recorded on these discs should have definitive performances—such performances as that they could not hope to have at the hands of other players. Here we have the music of Schönberg and Berg presented by their greatest protagonist, Rudolph Kolisch. R.

Brahms: Sextet in G, Op. 36. Winterthur String Sextet. 1-12" disc (*CH-CHC-28) \$4.85.

We recall a recording of this work that was made by the Budapest String Quartet with two added players which appeared about a dozen years ago (Victor Set DM-371). It wasn't a particularly good performance—it gave one the impression that the Budapest players asked two other artists to join them, and, then without much rehearsal, they tossed off this piece for the recorders to catch as catch can. This Brahms Sextet is a difficult work and it cannot be handled that way if a fine performance is desired.

The present performance by the Winterthur players is just the opposite—it gives us the impression that these artists studied the work too intensely and over-rehearsed it. It would seem that they have their minds so intent on the notes that they have missed the grandeur of the composition as a whole. We may be splitting hairs for the present performance is certainly better than the earlier one. In any case we have nothing but praise for the fine Concert Hall reproduction and the smooth quiet surfaces of

this disc.

The Winterthur String Sextet is made of leading players from the Winterthur Symphony Orchestra of Winterthur, Switzerland, one of the oldest symphonies in the world.

Famous Baroque Sonatas for Flute and Harpsichord.

Ottmar Nusio (flute) and Hans Andrae (harpsichord). 1-12" disc (*Elite CE-4001). \$5.95.

Handel: *Sonata in G, Op. 1, No. 5.*

Purcell: *Sonata No. 18 in F.*

Leonardo da Vinci: *Sonata No. 11 in D.*

Bach: *Sonata No. 4 in C minor.*

This disc will undoubtedly have a very limited appeal; thus we cannot give it much more than a listing. Those persons who are interested will probably not need to know any more than that it is available, and that the artists give satisfactory performances; and further, that the recording has been successfully accomplished.

Franck: Trio in F-sharp minor, Op. 1, No. 1. Lou Raderman (violin), Kolia Levienne (violoncello), and Theodore Saidenberg (piano). 1-12" disc (*Griffon 1001). \$4.85.

The appeal of this recording will be largely limited to those scholars who are interested in the development of the French School of chamber music from its roots in the German tradition, especially through that great musician César Franck, to whom French music owes so much. This little Trio was published in 1842 and was composed when Franck was but nineteen years of age. He, of course, went on to much greater achievements, but this work along with two other trios in the group of three are remembered as indications of the real genius that was his. The present artists give a highly satisfactory performance, and the recording is quite good.

Beethoven: Sonata No. 1 in F, Op. 5, No. 1. One side, and **Beethoven: Sonata No. 3 in A, Op. 69.** Gabor Rejto (violoncello) and Adolph Baller (piano). 1-12" disc (*AL-AL-38). \$4.85.

Gabor Rejto and Adolph Baller are members of the Alma Trio, whose recordings are quite well-known. These two fine artists have made excellent recordings of these two Beethoven Sonatas. They are the first LP versions of these charming works and are very welcome additions to the growing catalog of micro-groove recordings.

Bach: Das Musikalische Opfer—Trio Sonata in C minor. One and one-half sides, and **Bach: Das Musikalische Opfer—Canon perpetuus.** A. Jaunet (flute), R. Baumgartner (violin), K. Hemberger (viola da gamba), and Hans Andrae (harpsichord). 1-10" disc (*Elite EL-503). \$3.85.

Das Musikalische Opfer (The Musical Offering) consists of 13 numbers, which Bach provided, based on a theme that Frederick The Great had given the composer upon his visit to that monarch at Potsdam.

* Indicates LP 33 $\frac{1}{3}$ rpm.
 Ⓢ Indicates 45 rpm.

The work was composed at Leipzig after Bach's return and was sent to the King as a "musical offering"—a musical "bread and butter" note.

Two of the selections are beautifully played on the present disc by a group of Swiss musicians. Traditionally these renditions are correct, and we believe that most persons who are interested in such Bach works will be highly pleased with this record. The reproduction is excellent and the surfaces smooth and quiet.

Brahms: Quartet No. 2 in A, Op. 26. New Friends of Music Quartet: Hortense Monath (piano); Bronislav Gimpel (violin); Frank Brieff (viola); and Jascha Bernstein (violincello). 1-12" disc (*AL-AL-19). \$4.85.

We are glad to welcome back to the catalogs this robust work of Brahms' younger days; it has been missing for a number of years. We feel sure that the present performance will prove highly satisfactory to even the most discerning lover of chamber music. We are sorry to note that the sample disc sent us contains a number of annoying "clicks." This is unusual in Allegro records—most of the ones that we have reviewed previously have had very smooth and absolutely silent surfaces.

CHORAL



Baroque Choral Music. Dessoff Choirs conducted by Paul Boepple. 1-12" disc (*CH-CHC-44) \$4.85.

Edward Tatnall Canby begins his notes that accompany this LP record with the following very interesting paragraph:

"This recording, made at a performance in the great Armor Hall of the Metropolitan Museum of Art in New York City, takes the listener from the climax of the polyphonic period (the 'Golden Age of Polyphony'), in the splendidly monumental work of Palestrina, through some early and extraordinarily beautiful harmonic music by Palestrina's northern contemporary, Jacob Handl, whose Latin name was Jacobus Gallus. It continues onward a generation into the 17th century with music by Hermann Schein, where the new conception of instrumental harmonic writing is clearly demonstrated even in this *a capella* music—and so, via the great English composer of the immediate pre-Bach era, Henry Purcell, on to that 'second culmination of polyphony' represented by Bach himself, somewhat more than a century beyond Palestrina."

The selections on this unusual disc are: *Assumpta Est Maria* (Palestrina); *Mirabile Mysterium* (Handl); *Die mit Tränen Säen* (Schein); *Lord, How Long Wilt Thou be Angry?* (Purcell); and *Der Geist hilft unsrer Schwachheit auf* (Bach).

If this recording was made at an actual performance as the notes state, it was certainly most successfully accomplished. Perhaps the music is so interesting and the performances of such high caliber that one forgets everything but the music itself. We read the notes first and when the record began we had the feeling

that an audience was present at the recording, but long before the record was finished we had forgotten all about the audience and thought of nothing but the glorious music itself. If you are interested in music of this period, we do not hesitate to recommend these excellent recordings by the celebrated Dessoff Choirs, which is celebrating its 25th anniversary—its twelfth year under the distinguished direction of Paul Boepple.

R.

The Mormon Tabernacle Choir (Vol. II). The Mormon Tabernacle Choir of Salt Lake City conducted by S. Spencer Cornwall, with Alexander Schreiner (organ). 4-12" discs in album (C-MM-889) \$6. 1-10" disc (*CML-2098) \$3.85.

The success of Columbia's first album of recordings by the Mormon Tabernacle Choir, which was released last November, was tremendous—it broke sales records for an item of this sort all over the country. The second volume listed above is now available. It contains nine more sacred selections, all of which will be familiar to the large radio audience that listens regularly to this famous choir's nationwide broadcasts.

Tallis: Spem in alium nunquam habui (40-part Motet). Morley College Choir conducted by Michael Tippett. 2-10" discs (V-DA-1921 and V-DA-1922) (manual sequence only). \$2.64.

We could scarcely wait to hear this work after reading A. R.'s review of it in *The Gramophone* (London), from which we quote:

"This great work in forty real parts, divided up into eight choirs of five voices each, has proved that it was certainly meant to be performed and in a large building . . . I am not, however, at all convinced that it was meant to be recorded . . . One cannot hear many of the words, but I will quote them in case they are a help.

"Spem in alium nunquam habui, Praeter in te Deus Israel. Qui irasceris et propitius eris, Et omnia peccata hominum in tribulatione dimittis. Domine Deus, Creator caeli et terrae, Respice humilitatem nostrum."

"(I have no hope in any other than Thee, God of Israel. Thine anger will turn to mercy and Thou wilt pardon all the sins of man in his tribulation. Lord God, Creator of heaven and earth, look down on our lowliness.)

"The motet opens very quietly and choir is gradually added to choir . . . the side ending with two choirs singing *praeter in te, Deus Israel*. This passage is wisely repeated on the next side, and soon the whole forty parts are used . . . (ending) with the very soft singing . . . of *et omnia peccata hominum*.

"These words are given to the total strength of the voices on side 3 and then comes a clearly heard chordal passage of what we should call Handelian massiveness and grandeur, *Domine Deus, Creator caeli et terrae*, thundered by choir after choir . . . (and ends with) the effect of a mighty organ playing.

"Michael Tippett deserves much credit for holding the work so firmly together and infusing the Morley

College Choir with his own deep understanding of the music, and this amateur group are to be commended for giving up, as they must have done, so much time to arduous rehearsal. The best results will be got if one hears the recording at some distance, preferably in another room with the door open."

We can add little to A. R.'s remarks, and for fear we would be accused of carping, we won't mention that we wish this were on an LP disc.

Bach Motets and Chorales. Schola Cantorum directed by Hugh Ross. 3-12" discs in album (C-MM-904) \$4.75. 1-10" disc (*C-ML-2102) \$3.85.

Motet No. 5: *Komm, Jesu, komm.*

Motet No. 6: *Lobet den Herrn alle Heiden* (Ps. 117).

In dulci jubilo.

Ein' feste Burg ist unser Gott.

Passion Chorale.

Lovers of Bach's religious works will surely find great joy in these splendid renditions by the Schola Cantorum under the direction of Hugh Ross. They have been most faithfully recorded by Columbia.



OPERA

Verdi: Falstaff (complete opera). (Sung in Italian).

Lina Pagliughi and Rosanna Carteri (sopranos); Anna Maria Canali and Amalia Pini (mezzo-sopranos); Emilio Renzi, Gino del Signore, and Giuseppe Nessi (tenors); Giuseppe Taddei and Saturno Meletti (baritones); and Cristiano Dalla Mangas (bass) with ELAR Chorus and Orchestra conducted by Mario Rossi. 3-12" discs in album (*CE-LP-1207) \$17.85.

Cetra-Soria's new and complete *Falstaff* on three LP records is something it may well be proud of, for this is a sparkling and buoyant performance of Verdi's matchless comic opera.

Falstaff has just again come into the consciousness of opera fans through Arturo Toscanini's superb broadcast last month. While it would be stretching a point to say that the present performance matches that historic occasion, it can on the other hand keep it company with no discredit to itself.

The humor, the lightness, the trigger-swift phrases and glittering ensembles have been lustrously captured in this splendid recording. *Falstaff* had not enjoyed a complete recording, since Columbia undertook the job over 20 years ago with Giacomo Rimini and Pia Tassinari. That recording has been hard to get, and its technique of reproduction is sadly antiquated, so that much of Verdi's gossamer touches were lost in the opaque recording. Furthermore, in the present release, all but the last of the six scenes fit neatly on one uninterrupted side of the LP discs. The final scene takes one and a half record-sides, but you can readily perceive the great advantage of the new system in a work of this kind.

The cast is admirable, sometimes outstanding. This is particularly true of the young baritone who undertakes the title-role, Giuseppe Taddei. It would seem that Cetra-Soria has uncovered a new star for America. Mr. Taddei, who was born in Genoa in 1916, has a splendid voice, rich and voluminous. What is more, he sings admirably and in the great tradition. Particularly to be admired are his dead-pan humor touches, and his uncanny facility in pianissimo, which extends to his topmost notes.

Also excellent is the Alice Ford of Rosanna Carteri, a lyric soprano of penetrating and yet fine tone quality, who wrings every possible drop of humor out of the leader of the merry wives. These two singers are new to American record collectors, but Lina Pagliughi, who sings the grateful role of Nannetta is not. She is by far the most celebrated singer in the cast. Mme. Pagliughi's lovely, clear voice and admirable style are known to many. She sings this music beautifully, barring some moments of unsteadiness in sustained notes of *Sul fil d'un soffio*. But what tones of melting sweetness and youthful freshness!

Better Fords and Dame Quicklys than Saturno Meletti and Amalia Pini can readily be imagined, though both singers convey the gist of their roles unerringly. However, one may be allowed to sigh for Frank Guarrera and Cloe Elmo, of the Toscanini broadcast, in these important and highly colored roles.

Emilio Renzi, a rather unimpressive tenor, comes through well in the difficult and enchanting *Dal labbro il canto estasiato* of the final act. Up to there, Mr. Renzi had sounded pretty undistinguished.

And before dispensing with the singers, a word of regret for Mme. Pagliughi's unwillingness, or perhaps inability to sing the important high A-flats of the phrase, *Anzi rinnova come fa la Luna* in a hushed pianissimo.

Conductor Mario Rossi, unknown to this writer, accomplishes wonders with the beautiful score. He gives it a thoroughly idiomatic treatment. Recording is first rate, and the surfaces are the quietest Cetra-Soria has given us thus far.

MAX DE SCHAUENSEE.

Great Baritone Arias from Italian Operas. (Sung in Italian). Frank Guarrera (baritone) with the Orchestra of the Metropolitan Opera Association conducted by Fausto Cleva. 3-12" discs in album (C-MM-914) \$4.75. 1-10" disc (*C-ML-2114) \$3.85.

Falstaff—E sogno? o realtà? (Act II).

Otello—Credo in un Dio crudel (Act II).

Un Ballo in Maschera—Eri tu, che macchiavi (Act III).

Pagliacci—Prologue: Si può!

Andrea Chenier—Nemico della patria (Act III).

Il Barbiere di Siviglia—Largo al factotum (Act I).

Frank Guarrera, most recent of the Metropolitan's additions to its leading baritone roster, is an artist new to records. His album of six arias therefore constitutes

a debut.

Mr. Guarrera was born to be an operatic singer; he comes by it naturally. The son of Italian parents in South Philadelphia, the young man won the 1948 Metropolitan auditions over the air, and subsequently sang important roles at La Scala, Milan, during that summer. Returning to America, he effected his debut with the Metropolitan on December 14, 1948, as Escamillo in *Carmen*. Appearances in *Aida*, *L'Amore dei Tre Re*, *Lucia*, *Faust*, *Kovantchina*, and *Traviata*, followed.

Columbia presents its new young baritone in six well-known arias from the Italian repertoire, which are sung with great gusto and a contagious enthusiasm. The voice is a fine one, manly and vibrant. Mr. Guarrera's diction is unusually clear, and he is always conscious of the meaning of the text.

Most interesting item is Ford's Monologue from Verdi's *Falstaff*, which music Mr. Guarrera recently sang in the historic Toscanini broadcast performance. Here is imagination, color and musical purpose. Gerard's *Nemico della Patria* from *Andrea Chenier* is also a well-considered rendition.

More familiar are the *Eri tu?* from *Ballo in Maschera*, the *Pagliacci Prologue*, and the *Credo* from *Otello*—so many countless times recorded by other baritones. But Mr. Guarrera manages to bring a certain freshness to these old chestnuts. His *Largo al Factotum* from the *Barber of Seville* is notable in its adherence to the original Rossini music and in its eschewing of certain exaggerations that have been added little by little throughout the passing years to this brilliant tour-de-force.

Technically, these records leave something to be desired. Over-amplification is distressingly present, particularly in the orchestra, which in the Rossini music is absurdly brassy and heavy. And Columbia should pay more attention to its surfaces. They are decidedly spotty, often rough, in the 78 rpm version; the LP is a decided improvement, however.

MAX DE SCHAUENSEE.

Operatic Arias. Robert Merrill (baritone) with RCA Victor Orchestra conducted by Arthur Fiedler. 3-12" discs in album (V-DM-1351) \$4.75. 3-7" discs in album (øV-WDM-1351) \$3.51.

Robert Merrill, young American baritone of the Metropolitan, has added six arias to his list of operatic recordings. The album contains numbers which are thrice-familiar to opera and concert-goers. The only item which needed recording is Alfio's song from *Cavalleria Rusticana*. This has been capably presented by the young singer.

The album serves to emphasize certain characteristics which are prevalent in singers of the present day. Mr. Merrill is too aware of the conductor, too strict in his observance of the printed score. The arias from *Trovatore* and *Ballo in Maschera* particularly suffer from this treatment. Here singing of a far more virtuosic type is needed—an artist who can "play with the voice" when the occasion arises. This is also

somewhat true of the *Prologue to Pagliacci*. Shading, *mezza-voce* and imagination are lacking in Mr. Merrill's singing.

The voice is bulky and resonant, undoubtedly impressive in size and range, rather dark in color. For this reason the *Credo* from *Otello* is the most satisfactory record in the album. It is one of the best recorded *Credos* to be heard nowadays, possibly the best. The *Rigoletto* excerpt would benefit by more variety of tone.

Arthur Fiedler and the RCA Victor Orchestra supply exciting accompaniments.

MAX DE SCHAUENSEE.

Ponchielli: La Gioconda (excerpts). (Sung in Italian). Stignani, Prandelli, Reali, Masini, Elmo, Cigna, and Siepi. 1-12" disc in album (*CE-50,020). \$5.95.

Cetra has assembled a number of separate recordings from *La Gioconda* and dubbed them on this single LP disc. The dubbing has been accomplished quite successfully and we believe most music lovers will be highly satisfied with this record. The artists are among Italy's best and the instrumental parts are played by an adequate broadcasting orchestra. With this disc is supplied a booklet containing a running story of the opera with the Italian words and an English translation of each selection.

The excerpts appearing on this disc are as follows, with the artist indicated in parentheses: Act I: *Pre-lude*; *Voce di donna o d'angelo* (Stignani); *Enzo Grimaldo*, *Principe di Santafior* (Prandelli & Reali); *O monumento* (Reali); Act II: *Cielo e mar* (Masini); *Stella del marinar* (Elmo); *L'amo come il fulgor del creato* (Cigna & Elmo); Act III: *Sì, morir ella de'* (Siepi); *Danza della ore*; Act IV: *Suicidio!* (Cigna).

VOCAL

Ravel: Shéhérazade. (Sung in French). Jennie Tourel (mezzo-soprano) with the Columbia Symphony Orchestra conducted by Leonard Bernstein. One side, and **Moussorgsky: Songs and Dances of Death.** Jennie Tourel (mezzo-soprano) accompanied by Leonard Bernstein (piano). 1-12" disc (*C-ML-4289) \$4.85. **Shéhérazade** also available on 78 r.p.m., 2-12" discs in album (C-MX-337) \$3.50.

The combination of Jennie Tourel and Leonard Bernstein is a vivid one, and Miss Tourel's new releases are always occasion for rejoicing. This one is no exception.

Ravel and Moussorgsky offer plenty of contrast—the former with his languorous and exotic orchestral palette, and the latter in the sombre and weird simplicity of manner superimposed on a national idiom.

Ravel's *Shéhérazade* has been much recorded in the last few years. Suzanne Danco, Janine Micheau and Maggie Teyte have all made first-class performances of this exotic music, but somehow Miss Tourel outshines them all. Hers is the warmest, most highly colored voice, and therefore her rich tones are par-

ticularly well suited to this brilliant music. Furthermore, this is the only performance of *Shéhérazade* on LP records, and the uninterrupted traversal is very welcome indeed.

Moussorgsky's *Songs and Dances of Death* are wonderful and eerie experiences. One generally associates a man's voice with the music, but Miss Tourel, using the Russian text, sings the songs like the great artist she assuredly is.

Leonard Bernstein is equally successful, whether at the helm of the excellent orchestra in the Ravel, or at the keyboard in the Moussorgsky songs, where he shines particularly.

The recording is altogether fine, and the LP surfaces among the best Columbia has offered. You should have this fine double-faced disc, even if you don't add it to your collection.

MAX DE SCHAUENSEE.

Irish Songs. John McCormack (tenor) with orchestral and piano accompaniments. 3-10" discs in album (V-DM-1358) \$4.

RCA Victor has selected a half-dozen songs with a tang of the Emerald Isle, which John McCormack recorded some years ago, for this album with its appropriate title, "Irish Songs." For those of us who remember having heard our John sing these lovely ballads, it is hard to hold back a nostalgic tear or two. He was unquestionably a great artist and the present generation of young singers may learn a great deal from the recordings he has left us.

The selections in the present album are: *The Rose of Tralee*; *Meeting of the Waters*; *The Harp That Once Thro' Tara's Halls*; *O Mary Dear*; *By the Shortcut to the Roses*; and *Ireland, Mother Ireland*.

Gould: Arms and the Girl. Nanette Fabray, Georges Guétary, Pearl Bailey, and members of the original cast with orchestra conducted by Frederick Dvornich. 4-10" discs in album (D-A-759) \$3.94. 1-10" disc (*D-DL-5200) \$2.85.

Decca offers a fine recording of the principal musical numbers from the Theatre Guild's production of "Arms and the Girl" by the members of the original New York cast. For those who have seen the show it will bring back pleasant memories and to others it will be an introduction to a lively and tuneful musical play.

The selections included in this recording are: *A Girl With a Flame*; *That's What I Told Him Last Night*; *I Like It Here*; *That's My Fella*; *Nothin' for Nothin'*; *A Cow and a Plough and a Frau*; *He Will Tonight*; *You Kissed Me*; and *There Must Be Somethin' Better Than Love*.

Great Religious Songs. James Melton (tenor) with the RCA Victor Orchestra conducted by Frank Black. 3-12" discs in album (V-DM-1365) \$4.75. 3-7" discs in box (øV-WDM-1365) \$3.51.

One could not ask for better renditions of these well-beloved sacred selections than James Melton provides on these splendid discs. Mascagni's *Ave Maria*

and Frank's *Panis Angelicus* have been available for some time. The other selections: *The Lord's Prayer* (Malotte); *Agnus Dei* (Bizet); *The Palms* (Fauré); and *Ave Maria* (Bach-Gounod) are new recordings.

Sacred Songs for the Holy Year. Enrico Caruso (tenor) with orchestra. 3-12" discs in album (V-DM-1359) \$4.75.

RCA Victor has selected a half-dozen appropriate Caruso recordings and is re-issuing them in this album with the timely title, "Sacred Songs for the Holy Year." The selections are: *Agnus Dei* (Bizet); *Pietà, Signore* (Stradella); *Requiem: Ingemisco* (Verdi); *Messe Solennelle: Domine Deus* (Rossini); *Stabat Mater: Cujus Animam* (Rossini); and *Crucifix* (J. B. Fauré).

Handel: The Messiah—I know that my Redeemer liveth. (Sung in German). Boy soprano of the Vienna Choir Boys accompanied by Louis Dite (organ). 1-10" disc (CL-7-80167) \$1.05. 1-7" disc (øCL-6F-80167) \$1.

Good boy soprano recordings are few and far between these days, and we rather suspect that those interested will lose no time in investigating this one. Reproduction—excellent.

Music of Robert Stolz. Marcel Wittrisch and John Hendrik (tenors) with Robert Stolz and his Concert Orchestra. 1-10" disc (*L-LPS-157) \$4.95.

This attractive record contains vocal and instrumental selections from the pen of the popular Viennese composer, Robert Stolz, who is well-known in this country for his *Two Hearts in Three-Quarter Time*. It is played in the spirit of Vienna before World War II under the brilliant direction of the composer. Splendidly recorded. Gay music that will probably be new to most of our readers.



PIANO

Chopin: Rondo in F, Op. 14 ("Krakowiak"). R. Schmid (piano) and the Munich Broadcasting Symphony Orchestra conducted by Alfons Dressel. One side, and **Schumann: Konzertstück in G, Op. 92.** Edvard Erdman (piano) and the Munich Broadcasting Symphony Orchestra conducted by Gustav Goerlich. 1-10" disc (*VX-DLP-1700). \$3.85.

The *Krakowiak*, subtitled *Grand Rondo de Concert* is a representative example of Chopin's early work and was written for his own pianistic display. It is out of the class of hack music by his contemporaries, because of Chopin's advanced development and command of the piano's resources. It is based on Polish folk themes—specifically the *cracovienne* (dance from Krakov), a dance in two-four time. It is a series of arabesques and filigrees, with quite a feeling for color and inventiveness. A sprightly and brilliant piece, it is rather engaging and worth an occasional hearing.

The *Konzertstück* is a rarely performed work with a short beginning introducing a sweet melody, leading into an agitated allegro section. It dates from the period of his *Manfred* music, the three *Romances* for oboe, and the conception of the *Rhenish Symphony*, with several hints of the *Rhenish* which was then occupying Schumann's mind. The work is bold and almost flamboyant, technically tricky, and, as a whole, not very profound. Its neglect as a concert piece may not be deserved, but is certainly understandable. However, we think it is interesting to have it recorded; paired with the unfamiliar Chopin work it contributes to this unusual disc.

Both pieces are performed with apparent knowledge and sympathy by highly competent artists. The orchestral accompaniments, moreover, add a lot to the impression by being solid and assertive. For those who do not like contemporary music, but want something new from the old established composers, this sort of thing will fill the bill nicely with music that is easy to take. One esoteric friend of ours thought these pieces would make good high class dinner music!—but that, we feel, is carrying things a little too far. Anyhow, they do not require intense concentration. Reproduction of both is satisfactory—surfaces quiet.

Chopin Mazurkas (Vol. II). Maryla Jonas (piano). 3-12" discs in album (C-MM-897) \$4.75. 1-10" disc (*C-ML-2101) \$3.85.

About a year ago, Columbia issued the first volume of Chopin Mazurkas played by the distinguished Polish pianist, Maryla Jonas. It was well received by the critics and enjoyed a relatively large sale for an item of its character. This would indicate that Miss Jonas' second volume should find a ready market awaiting it.

The first volume contained nine selections and the second a like number—perhaps Miss Jonas plans to record all fifty-one of these famous Chopin compositions. The Mazurkas in the present album are: Nos. 9, 11, 12, 14, 22, 36, 41, 45 and 47.

Scriabin: Sonata No. 5, Op. 53 and Scriabin: Poeme in F-sharp, Op. 32, No. 1 and Scriabin: Etude in D-sharp minor, Op. 8, No. 12. One side, and **Scriabin: Sonata No. 10, Op. 70 and Scriabin: Etude in F-sharp, Op. 42, No. 4 and Scriabin: Etude in C-sharp minor, Op. 42, No. 5.** Mikhail Sheyne (piano). 1-12" disc (*AL-AL-37). \$4.85.

Scriabin, the Russian musician and mystic, has a small but very enthusiastic group of admirers in this country. It will be members of this so-called Scriabin cult that will be most interested in this disc. Scriabin's music does not seem to have much appeal to the average music lover.

We believe that those persons who are interested will be highly satisfied with Mikhail Sheyne's renditions. Mr. Sheyne, a profound student of the works of Scriabin, was born in Russia and studied at both the Petrograd Imperial Conservatory and the Moscow

Conservatory. He came to the United States in 1929 and is presently Director of the Westchester Conservatory of Music.

Early Italian Masters. Isidore Phillip (piano). 1-10" disc (*VX-VLP-1720) \$3.85.

The French master pianist and famous pedagogue, Isidore Philipp, has recorded on this LP disc several examples of the early Italian music that through research he discovered and which he edited for the use of present day performers. Short selections by the following composers, whose names will probably not be known to many of our readers, are included in the group that Mr. Philipp has chosen for this record: Leonardo Vinci (1690-1730); Giovanni Placido (Marco) Rutini (c. 1730-1797); Cesare Negri (c. 1546-?); Bernardo Pasquini (1637-1710); and Fabrizio Caroso (1535-?).

Fauré: Theme and Variations, Op. 73. One side, and **Fauré: Nocturne No. 7 and Fauré: Barcarolle in A minor, Op. 26.** Paul Loyonnet (piano). LP Micro-groove only, 1-12" disc (C*H-CHC-16) \$4.85.

This Concert Hall LP disc contains much fine music that has not been recorded previously—music of the distinguished French teacher and composer, Gabriel Fauré (1845-1924). Those interested in the works of Fauré for pianoforte will find them superbly played by Paul Loyonnet, a sensitive artist, who specializes in music of this composer.

VIOLIN



Bach: Sonata No. 1 in G minor. Tossy Spivakovsky (violin). One side, and **Beethoven: Sonata No. 8 in G, Op. 30, No. 3.** Tossy Spivakovsky (violin) and Robert Cornman (piano). 1-10" disc (*C-ML-2089) \$3.85. **Sonata No. 1 in G minor** also available on 78 r.p.m., 2-12" discs in album (C-MX-326) \$3.50.

Tossy Spivakovsky makes his debut on Columbia records with superb performances of two selections that give him ample opportunity to demonstrate the great skill that is his—a skill that has caused leading critics to hail him as one of the very great violinists of the present day. Possessors of his rendition of Bartók's *Violin Sonata No. 2* (*CH-CHC-39) are, no doubt, in concord with these sentiments.

Spivakovsky was born in Odessa in 1910. As a small boy he went to Berlin, where he studied with Arrigo Serato and Willi Hess. He made his professional debut at the age of ten and followed it with extensive European concert tours. When the Nazis came into power, he left Europe for Australia and New Zealand where he remained until 1941. In that year he came to the United States and made his American debut. Since then he has appeared with ever greater and greater success in the principal musical centers of this country.

If you are not familiar with Spivakovsky's great artistic ability, the present disc offers an excellent introduction.

Bach: Sonata No. 5 in C for Unaccompanied Violin. Joseph Szigeti (violin). 3-12" discs in album (C-MM-901) \$4.75. Coupled with **Bach: Concerto No. 1 in D minor.** Joseph Szigeti (violin) with the Orchestra of the New Friends of Music conducted by Fritz Stiedry (TNR Oct. '40). 1-12" disc (*C-ML-4286) \$4.85.

And now we have a fine modern recording of Bach's *Sonata No. 5, in C major*—a fiendishly difficult work for violin unaccompanied. Szigeti is equipped technically for this great task and emotionally he is in sympathy with this truly marvelous music. Those music lovers who can appreciate this work will doubtless be fully pleased with Szigeti's performance. The reproduction leaves nothing to be desired.

MISCELLANEOUS



Music of Albéniz and Granados. Andrés Segovia (guitar). 3-10" Vinylite discs in album (D-DU-707) \$3.94. 1-12" disc, coupled with **Andrés Segovia Recital (Vol. II)** (*D-DL-8022) \$4.85.

Andrés Segovia Recital (Vol. II). Andrés Segovia (guitar). 4-10" Vinylite discs in album (D-DU-710) \$4.99. 1-12" disc, coupled with **Music of Albéniz and Granados** (*D-DL-8022) \$4.85.

We reviewed these recordings from the LP disc (*D-DL-8022) which contains all of the selections found in both of the conventional albums. There is little that we can add to the universal praise that Segovia has received through the years—he is pretty generally considered "the world's greatest guitarist." As Decca has been most successful in capturing Segovia's art in these recordings, his many admirers will doubtless be pleased and will wish to add them to their collections.

Religious Music of Falashas (Jews of Ethiopia). Recorded in Ethiopia by Wolf Leslau. 2-10" discs in album. Ethnic Folkways Set EFL-1201. \$5.

Folk Music of Ethiopia. Recorded in Ethiopia and Eritrea. 4-10" discs in album. Ethnic Folkways Set EFL-1405. \$7.33.

Cult Music of Cuba. Recorded in Cuba by Harold Courlander. 4-10" discs in album. Ethnic Folkways Set EFL-1410. \$7.33.

Three more albums in Ethnic Folkways famous library of primitive music have recently been released. Space does not permit us to more than list these unusual recordings. However, those persons who are interested in albums of this character will probably know whether they wish them or not. An illustrated leaflet fully describing the music is included with each set of discs.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

John McCormack. By L. A. G. Strong. x+309 pp. Illustrated. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$3.25.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv+596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

The Wagner Operas. By Ernest Newman. xii+724+v pp. Frontispiece and 550 musical examples. Alfred A. Knopf (New York). Price \$5.85.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—Aash, AL—Allegro, BL—Bibletone, C—Columbia, CE—Cetra, CH—Consert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disco, GIOA—Griegorian Inst. of America, HS—Haydn Society, HW—Hargail, L—London, G—Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, and W—Woodwind.

* indicates LP 33 1/3 rpm.
 † indicates 45 rpm.

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Der Elegante Holländer
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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA 7, PA., U. S. A.

VOL. 18, NO. 4

JUNE, 1950

By mail to any address
50c per year

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

This book is a supplement to Mr. O'Connell's famous *The Victor Book of the Symphonies* which has had such a phenomenal sale among music lovers since its publication several years ago. In the earlier volume the author devoted his attention exclusively to orchestral works in pure symphonic form. In the present book he considers a vast variety of orchestral works other than symphonies and concertos that often appear on the programs of our various symphony orchestras and practically all of which are available on recordings—over 300 selections by more than 100 composers from Auber to Wolf-Ferrari. For those who would like to know something about the music that they listen to in the concert hall and over the radio, or the music that is contained on the records in their libraries, Mr. O'Connell's latest book is of real value.

Mr. O'Connell is a brilliant and witty writer, and to read his descriptions of the various compositions that he considers is to want to hear them and perhaps to want recordings of them. The record manufacturers should be very happy that such a book is available. Purely from a standpoint of a book to read, the short and lively biographical sketches of each composer that appear before his works are considered make mighty interesting reading. The strictly orthodox may be shocked at some of the things that Mr. O'Connell has said, and many music lovers may not agree with his viewpoint in certain cases, but no one can say that his remarks are dull or pedantic; if nothing else they are provocative and cannot help bringing a chuckle now and again.

We do not recommend this volume as a source book of musical information, but we do strongly feel that it highlights brilliantly the solemn observations to be found in *Grove's* and other musical encyclopedias. Get your basic facts and profound opinions first; Mr. O'Connell will bring them to life in realistic perspective with his sparkling pen.

* * *

A recent shipment from Italy contained quite a number of recordings by artists of another day that have not been generally available in this country for many years, including Battistini, Caruso, Chaliapin, de Muro, Lauri Volpi, Martinelli, and others. A copy of this list of "La Voce del Padrone" records will be sent gratis to any reader requesting one.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33 $\frac{1}{3}$ r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33 $\frac{1}{3}$ r.p.m.) records; the Greek letter phi (ϕ) indicates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

NEW LP RELEASES

Schubert: *Symphony No. 8 in B minor* ("Unfinished"). Boston Symphony Orchestra—Koussevitzky. 1-10" disc (*V-LM-7) \$4.45. (TNR April '46).

Tchaikovsky: *Nutcracker Suite, Op. 71a*. Philadelphia Orchestra—Ormandy. 1-10" disc (*V-LM-8) \$3.85. (TNR Dec. '45).

- Debussy: *The Children's Corner*. Leopold Stokowski and his Symphony Orchestra. 1-10" disc (*V-LM-9) \$4.45. (TNR Jan. '50).
- Chopin: *Les Sylphides*. Boston "Pops" Orchestra—Fiedler. 1-10" disc (*V-LM-10) \$3.85. (TNR June '47).
- Bach: *Motet No. 3* ("Jesu, meine Freude"). RCA Victor Chorale—Shaw. 1-10" disc (*V-LM-11) \$4.45. (TNR Mar. '50).
- Beethoven: *Concerto No. 2 in B-flat, Op. 19*. William Kapell (piano) with NBC Symphony Orchestra—Golschmann. 1-10" disc (*V-LM-12) \$4.45. (TNR Sept. '47).
- Tchaikovsky: *Symphony No. 4 in F minor, Op. 36*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1008) \$5.45. (TNR Dec. '49).
- Bartók: *Sonata No. 1 for Violin and Piano*. Yehudi Menuhin (violin) and Adolph Baller (piano). 1-12" disc (*V-LM-1009) \$5.45. (TNR Apr. '49).
- Chopin: *Concerto No. 1 in E minor, Op. 11*. Alexander Brailowsky (piano) with RCA Victor Orchestra—Steinberg. 1-12" disc (*V-LM-1020) \$5.45. (TNR Oct. '49).
- Beethoven: *Symphony No. 5 in C minor, Op. 67*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1021) \$5.45. (TNR Sept. '49).
- Beethoven: *Sonata No. 5 in F, Op. 24* ("Frühling") ("Spring"). One side, and Mozart: *Sonata No. 24 in C, K. 296*. Jascha Heifetz (violin) and Emanuel Bay (piano). 1-12" disc (*V-LM-1022) \$5.45. (TNR Mar. & June '49).
- Beethoven: *Symphony No. 2 in D, Op. 36*. San Francisco Symphony Orchestra—Monteux. 1-12" disc (*V-LM-1024) \$4.85. (TNR Jan. '50).
- Brahms: *Symphony No. 3 in F, Op. 90*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1025) \$5.45. (TNR Sept. '45).
- Beethoven: *Symphony No. 4 in B-flat, Op. 60*. London Philharmonic Orchestra—Beecham. 1-12" disc (*V-LM-1026) \$4.85. (TNR Jan. '47).
- Beethoven: *Sonata No. 14 in C-sharp minor, Op. 27, No. 2* ("Moonlight"). One side, and Mozart: *Sonata No. 12 in F, K. 332*. Vladimir Horowitz (piano). 1-12" disc (*V-LM-1027) \$5.45. (TNR Apr. '47 & Mar. '49).
- Stravinsky: *Dumbarton Oaks Concerto*. Dumbarton Oaks Festival Orchestra—Stravinsky. One side, and Stravinsky: *Jeu de Cartes—Ballet in Three Deals*. Berlin Philharmonic Orchestra—Stravinsky. 1-12" disc (*ME-MG-10014) \$4.85. (TNR Oct. '47 & Feb. '50).
- Tchaikovsky: *Concerto No. 1 in B-flat minor, Op. 23*. Artur Schnabel (piano) with Minneapolis Symphony Orchestra—Mitropoulos. 1-12" disc (*V-LM-1028) \$4.85. (TNR Dec. '47).
- Khachaturian: *Masquerade Suite*. One side, and Tchaikovsky: *The Nutcracker Ballet, Op. 71—Five Dances (Suite No. 2)*. Boston "Pops" Orchestra—Fiedler. 1-12" disc (*V-LM-1029) \$4.85. (TNR Jan. '48 & Dec. '47).
- Gershwin: *An American in Paris*. One side, and Copland: *Billy the Kid (Ballet Suite)*. RCA Victor Orchestra—Bernstein. 1-12" disc (*V-LM-1031) \$4.85. (TNR Sept. '48 & Jan. '50).
- Delibes: *Coppelia* (excerpts). One side, and Delibes: *Sylvia* (excerpts). Indianapolis Symphony Orchestra—Sevitzky. 1-12" disc (*V-LM-1032) \$4.85. (TNR June '49).
- Bach: *Sonatas for Harpsichord and Violin*. Ralph Kirkpatrick (harpsichord) and Alexander Schneider (violin). 3-10" discs (*C-ML-2109 to *C-ML-2111) \$11.55. (TNR Feb. '48).
- Brahms: *Quartet No. 3 in C minor, Op. 60*. Mieczyslaw Horszowski (piano), Alexander Schneider (violin), Milton Katims (viola), and Frank Miller (violin). 1-12" disc (*ME-MG-10010) \$4.85. (TNR Apr. '49).
- Isaac Stern in *Violin Selections from "Humoresque"*. Isaac Stern (violin) with orchestra—Waxman, featuring Oscar Levant (piano). 1-10" disc (*C-ML-2103) \$3.85. (TNR Apr. '47).
- Roig: *Cecilia Valdes* (excerpts). Martha Perez (soprano), Aida Pujol (mezzo-soprano), Ruth Fernandez (Afro-Cuban singer), and Francisco Naya (tenor) with orchestra and chorus—Roig. 1-12" disc in album (*CE-70.001) \$5.95. (TNR Apr. '49).

ORCHESTRA



Boccherini: Symphony in A. Vienna Symphony Orchestra conducted by Henry Swoboda. One side, and Haydn: *Octet in F*. Vienna Philharmonic Wind Group. 1-12" disc (*Westminster WL-50-2) \$5.95.

Thanks be to the independent recording companies, for without them, most of us would never hear a performance of a Boccherini symphony, whereas we would hear the same couple of dozen symphonies if we attended the local orchestral concerts for the next two decades. This prolific man left twenty symphonies, a few hundred chamber works, etc., yet only a few of his pieces are known to today's public. The quality of his music hardly deserves such neglect. A contemporary of Haydn, Boccherini was nevertheless an original composer who was so conscious of, and had such a respect for, his individuality that he did not permit himself the study of other great contemporary masters for fear of changing it.

The symphony here recorded abounds with fresh modulations, new and interesting orchestral combinations and colorings, and has intimations of Beethoven whose predecessor Boccherini certainly was. Symphonic in form, it partakes of the nature of the Concerto Grosso with its instrumental solos and ripieno. You will be amazed at this work for many reasons, and we cannot imagine any symphonic fan not getting enormous pleasure time and again from it. Swoboda's performance is wonderful—crisp, graceful, whatever the music calls for; the reproduction very fine (we thought we detected a couple of bad LP splicings, nothing serious though).

The Haydn *Octet*, scored for two oboes, clarinets, bassoons, and horns is in the rococo gallant style of the period, and abounds in variety of instrumental color. It is engaging music; if not very deep or pithy, at least entertaining. You will recognize the theme of the second movement as the subject of a variation of Mozart's famous A major piano Sonata, K. 331, a German folk theme which went the rounds in those days.

The most treasurable part of the octet is the performance. This will stand as a criterion for any future recording or even any actual concert performance. The facility of the Vienna players is amazing, in beauty of tone, attention to nuance, solo work, ensemble, and unity. No praise could be adequate for their playing; it is just something at which to marvel. They are recorded beautifully. A perfect disc. S.

Telemann: Tafelmusik. Wiesbaden Collegium Musicum conducted by Edmund Weyns. One side, and **Respighi: Antiche Danze ed Arie per Liuto** (Suite No. 3). Berlin Philharmonic Chamber Orchestra conducted by Hans von Benda. 1-12" disc (*CLP-8059). \$4.85. **Antiche Danze ed Arie per Liuto** also available on 78 rpm, 3-12" discs in album. Capitol Set ECL-8056. \$5.25.

Capitol used fine judgment in selecting these two excellent Telefunken recordings for the present LP disc. The Respighi item is also available on 78 rpm records in album ECL-8056.

Telemann's suite *Tafelmusik* (literally "Table Music"), which consists of seven short pieces, was probably written to be played during a banquet for the entertainment of the guests—perhaps dancers were introduced making it a little ballet. It is the type of music that was greatly enjoyed by the aristocracy of the early 18th century and the sort of music that seems to know no age, for it can surely be very attractive to most present-day music lovers. It is light, gay and tuneful, and, as played by the fine musicians who made this recording, it is a very pleasing item.

The Respighi selection is the third of three suites that this 20th century composer wrote, all of which are supposedly based on 16th and 17th century dance tunes. How much of this lovely music is original and how much was drawn from antiquity is a question that the composer failed to make clear

before his death in 1936. It is not of great importance, for Respighi is given credit for producing for the modern orchestra a series of beautiful selections that breathe of the atmosphere of another age—music that is highly acceptable to music lovers of the present.

We found both sides of this LP disc immensely enjoyable and we do not hesitate to recommend it highly.

Haydn: Symphony No. 77 in B-flat major. One side, and **Haydn: Symphony No. 78 in C minor.** Concert Hall Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*CH-CHC-30) \$4.85.

These two Haydn symphonies appear on record lists for the first time. Both were written before 1782, during Haydn's so-called fourth period (1780-1790). They represent much progress in the art of symphonic writing, although they do not match the later and more popular works. Each is in four movements and is not notable for anything unusual or spectacular, being just good Haydn which anyone can enjoy immediately. No. 77 opens with an Allegro, No. 78 opens with a Vivace, each then continues with an Adagio, a Menuetto-Trio, and concludes with a finale in rapid time.

It is always a pleasure for the reviewer to welcome new material—we do get glutted with the fourth, fifth, and sixth, version of the repertoire staples, and tire of having to make comparisons and name preferences. We can therefore pour much enthusiasm in our welcome to the smaller companies for their enterprise in making available this fresh fare. And we do not have to stretch our standards to hail the present disc for its excellence of performance or reproduction. An orchestra of appropriate size is used, composed of obviously high calibre players. Henry Swoboda, former conductor of the Prague Broadcasting Corporation, demonstrates skill and a grand sense of style in these works. Our only complaint is a minor one, that of poor splicing in several instances. That is a tricky part of dubbing and once in a while we can hear the joining. The reproduction is first rate. S.

Haydn: Symphony No. 103 in E-flat ("Paukenwirbel") ("Drumroll"). London Philharmonic Orchestra conducted by Georg Solti. 1-10" disc (*L-LPS-124) \$4.95.

We were delighted to note that one of Haydn's more important symphonies was being made available on an LP disc, but we were rather disappointed when we listened to this record. In the first place, the great advantage of LP records is that we may have complete movements of symphonies on one side of a disc and therefore movements are not interrupted by breaks in the recording. London placed this recording on a 10-inch record and thus the second movement was broken—the beginning of it is on the first side of this disc and the conclusion on the second side. If this recording had been placed on a 12-inch record this annoying break could have been avoided. In the second place the sample sent us was full of rather

loud clicks. Of course, we may have got a poor pressing, but we suggest that you carefully inspect your copy before you purchase it.

Concert of Popular Music. Queen's Hall Light Orchestra conducted by Robert Farnan and Anton Bennett. 1-10" disc (*L-LPB-146) \$3.95.

If you like Boston "Pops" recordings, and most everyone does, you'll probably think this disc is great stuff. It contains a lot of light tuneful music that our British cousins go for in a big way. It is brilliantly played and splendidly recorded—orchestral reproduction about as fine as we have heard in quite a while.

The titles of the selections probably won't mean much to most of our readers but here they are: *Comedians Galop*; *Meandering*; *Paddle Boat*; *Fiddler's Folly*; *Rippling Waters*; *Honey Child*; *Manhattan Playboy*; and *Soliloquy*.

Egk: Die Zaubergeige—Overture. German Philharmonic Orchestra of Prague conducted by Joseph Keilberth. 1-12" disc (CL-8-86012) \$1.32. 1-7" disc (øCL-6F-86012) \$1.

Werner Egk (1901-) is a German composer who studied piano under Hirzel-Langenhan and composition under Orff. His opera, *Die Zaubergeige* ("The Magic Violin"), was produced in 1935 at Frankfurt.

Until this disc came along, we had never heard either of the composer or of the work. This overture is not hard to take; it should please more than a few persons seeking something "different" on records.

Luigini: Ballet Egyptien. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-10" discs in album (V-DM-1357) \$3. 2-7" discs in box (øV-WDM-1357) \$2.51.

The ever-popular *Ballet Egyptien* gets a good workout by the Boston "Pops." Gay light music that anyone may enjoy if he is in the mood—splendidly recorded.

Prokofiev: Peter and the Wolf, Op. 67. London Philharmonic Orchestra conducted by Nicolai Malko, with Frank Phillips (narrator). 1-10" disc (*L-LPS-151) \$4.95.

London's LP version of *Peter and the Wolf* is unquestionably excellent but we do not see how it can enjoy a very large sale in competition with Columbia's LP disc (ML-4038), which contains *Peter and the Wolf* on one side and *Treasure Island* on the other. Furthermore the Columbia disc is ten cents cheaper—twice as much for less money. The Columbia recording of *Peter and the Wolf* is by the All-American Orchestra under Stokowski with Basil Rathbone as narrator and Stevenson's *Treasure Island* is given by an adequate cast of players headed by Mr. Rathbone.

It would seem to us that one publisher of records doesn't seem to know what his fellow publishers are doing.

Schubert: Symphony No. 1 in D major. Wintherthur Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*CH-CHC-23) \$4.85.

Another first recording from Concert Hall completes the Schubert symphonies, although all are not available in good domestic versions. It is a pity that the quality of this first *First* is not first rate. The reproduction is satisfactory, although the transfer to LP was not adroitly handled, resulting in annoying lapses and some discrepancies in pitch. Concert Hall should take to task their "dubber" and "joiner." Also not up to par is the orchestra, which is not of today's standards for a good ensemble.

Symphony No. 1 was written when Schubert was sixteen years old, attending the Emperor's choir school. It is distinguished, as are his later symphonies, by marvelous melody, a hallmark of the man's music in every form and at any date. It is not strikingly different from symphonies of the classic Viennese school, yet there are a few individualistic deviations in form. For instance, the first subject is derived from material used in the slow introduction. Several other similar instances occur, but the final result is a lyrical little affair that has no claim to fame except its ability to provide pleasing music. S.

Johann Strauss Waltzes. Vienna Philharmonic Orchestra conducted by Clemens Krauss and Berlin Philharmonic Orchestra conducted by Erich Kleiber. 4-12" discs in album. Capitol Set EDL-8065. \$6.57. 1-12" disc (*CL-P-8061) \$4.85.

An der schönen blauen Donau, Op. 314 (not on 78 rpm. version). (Krauss).

Rosen aus dem Süden, Op. 388 (Krauss).

Frühlingsstimmen, Op. 410 (Krauss).

Tausend und eine Nacht, Op. 346 (Kleiber).

Accelerationen, Op. 234 (Kleiber).

Strauss' most popular waltzes played in the tradition of old Vienna—brilliantly directed and splendidly recorded. A joy to listen to!

Mozart: Serenade in G major, K. 525 ("Eine kleine Nachtmusik"). Pro Musica Orchestra conducted by Otto Klemperer. One side, and **Mozart: Serenade No. 6 in D major, K. 239** ("Serenata Notturna"). Vox Chamber Orchestra conducted by Edvard Fendler. 1-10" disc (*VX-VLP-1690) \$3.85.

We can't say much in favor of the reproduction on this Vox disc. Both selections were dubbed from 78 rpm. recordings and the dubbing was not very successfully accomplished. When one compares it with the reproduction attained by Columbia, Allegro or Concert Hall on their LP discs it just doesn't rate. Independent companies should use extreme care to see that all of the recordings that they issue approach the standard that has presently been achieved by the leaders in this new art of LP reproduction. Vox

has issued many fine LP recordings and we have seen fit to praise this company on many occasions but we cannot help protesting when such a record as the present one is made available to the record buying public.

Purcell: "The Gordian Knot" Suite. Saidenberg Little Symphony conducted by Daniel Saidenberg. One side, and **Purcell: Abdelazer Suite.** Vox Chamber Orchestra conducted by Edward Fendler (TNR July '47). 1-12" disc (*CH-CHC-22). \$4.85.

The 17th century English composer, Henry Purcell, composed incidental music for a great number of plays; among them are the two listed above. These suites were arranged from music that Purcell supplied to accompany the dramatic action. Both contain many pleasing melodies and dance tunes typical of their period. To us this olden music is a real joy to listen to, and we do not hesitate to recommend these fine recordings to those persons who are interested in such works.

Eight All-Time Hits. Andre Kostelanetz and his orchestra. 4-10" discs in album (C-MM-907) \$4.99. 1-10" disc (*C-ML-2106) \$3.85.

Kostelanetz supplies some pleasing music for the cocktail hour in his usual gracious style—nicely recorded by Columbia. The selections are: *I'll Follow My Secret Heart*; *Beautiful Love*; *You and the Night and the Music*; *Carousel Waltz*; *Just One of Those Things*; *If There Is Someone Lovelier Than You*; *Frenesi*; and *The Very Thought of You*.

Bach: Brandenburg Concerto No. 1 in F. Five sides, and **Mozart: La Clemenza di Tito, K. 621—Overture.** Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs in album (V-DM-1362) \$4.75. 3-7" discs in box (ϕV-WDM-1362) \$3.51.

When RCA Victor makes this superb recording available on one side of an LP disc, instead of on five sides of other discs, it will be very stiff competition for Columbia's recent LP recording made by Fritz Reiner and a Chamber Orchestra. Until this happens, we rather believe that most music lovers will select the Columbia uninterrupted recording.

Debussy: Prélude à l'après-midi d'un faune. Leopold Stokowski and his Symphony Orchestra. 1-12" disc (V-12-1119) \$1.31. 1-7" disc (ϕV-49-0942) \$1.

Strauss: An der schönen blauen Donau, Op. 314 ("On the Beautiful Blue Danube"). One side, and **Strauss: G'schichten aus dem Wiener Wald, Op. 325** ("Tales from the Vienna Woods"). Leopold Stokowski and his Symphony Orchestra. 1-12" disc (V-12-1160) \$1.31. 1-7" disc (ϕV-49-1076) \$1.

Stokowski made recordings of these three selections with the Philadelphia Orchestra, when he was the musical director of that famous organization, and they

sold in unheard of quantities. These modern versions will probably be big sellers too. They are just the sort of recordings that have an almost universal appeal.

Ravel: Rapsodie espagnole. Belgian National Radio Symphony Orchestra conducted by Franz André. 2-7" discs in box (ϕCL-KMB-8083) \$2.52.

Ravel: Rapsodie espagnole. Belgian National Radio Symphony Orchestra conducted by Franz André. One side, and **Debussy: La Mer.** Brussels Radio Symphony Orchestra conducted by Franz André. 1-12" disc (*CL-P-8082) \$4.85.

As there are at least two highly satisfactory domestic recordings of each of the selections to be found on the LP disc listed above, we can see no real reason for Capitol re-issuing these Telefunken versions. Perhaps some persons would like to have both of these pieces on one LP disc, and perhaps some collectors would like to add recordings by these Belgian orchestras to their libraries; however, we doubt whether there are enough individuals interested to make the release of this record worth while.

Corelli: Concerto Grosso No. 1 in D, Op. 6, No. 1. One side, and **Geminiani: Concerto Grosso, Op. 3, No. 2.** ELAR String Orchestra conducted by Carlo Zecchi. 1-12" disc in album (*CE-50,021) \$5.95.

If you think that you would be interested in music from the Italy of the late 17th and early 18th centuries, then, by all means, investigate this glorious LP disc. It contains one of Corelli's loveliest compositions, and an excellent one by his pupil, Francesco Geminiani (1667?-1762). Both works have been beautifully played by a fine orchestra and the recording is highly satisfactory in every way.

Grieg: Peer Gynt Suite No. 1, Op. 46. One side, and **Grieg: Peer Gynt Suite No. 2, Op. 55.** London Philharmonic Orchestra conducted by Basil Cameron. 1-12" disc (*L-LLP-153) \$5.95.

It is nice to have these two Grieg Suites on one LP disc, especially when they are as well played and recorded as they are on this record. The Suite No. 1, containing *Anitra's Dance* and *In the Hall of the Mountain King*, is better known than the second one, but the latter contains much pleasing music; if the first appeals to you, you will certainly find the second at least interesting.

R. Strauss: Don Juan, Op. 20. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 1-10" disc, coupled with **Tchaikovsky: Overture Solennelle "1812," Op. 49** (TNR Nov. '48) (*ME-MG-15000) \$3.85.

This Mercury LP disc is nothing to boast about from a technical standpoint. Perhaps there are enough persons who would like to have recordings of these popular selections by Mengelberg and the Concertgebouw Orchestra to make this record a commercial success, but we rather doubt it.

Corelli: Concerto Grosso No. 8 in G minor ("Christmas Concerto"). Vienna Chamber Orchestra conducted by Anton Heiller. 1-10" disc (*Renaissance REY-10) \$3.85.

This thoroughly charming work by Arcangelo Corelli (1653-1713) has been recorded several times on conventional 78 r.p.m. discs but this is the first LP recording of it. We are glad to report that it is a highly satisfactory one both from the point of the performance and also of reproduction.

J. Strauss: G'schichten aus dem Wiener Wald, Op. 325 ("Tales from the Vienna Woods"). One side, and **J. Strauss: Tausend und ein Nacht, Op. 346** ("A Thousand and One Nights") and **Joseph Strauss: Village Swallows Waltz**. Berlin Philharmonic Orchestra conducted by Alois Melichar and Erich Kleiber. 1-10" disc (*ME-MG-15004) \$3.85.

Three very popular waltzes nicely played by the Berlin Philharmonic dubbed from foreign masters by Mercury. Reproduction satisfactory.

CONCERTO



Brahms: Concerto in D, Op. 77. Yehudi Menuhin (violin) with the Lucerne Festival Orchestra conducted by Wilhelm Furtwängler. Nine sides, and **Brahms—trans. Joachim: Hungarian Dance No. 4 in B minor.** Yehudi Menuhin (violin) and Theodore Saitenberg (piano). 5-12" discs in album (V-DM-1361) \$7.25. 5-7" discs in box (øV-WDM-1361) \$5.51.

RCA Victor's previous recording by Heifetz and Koussevitzky has been a great favorite with those who did not prefer the Szigeti version. Szigeti's remake with the Philadelphia Orchestra was hailed by most critics as the best performance ever to get on records and it is truly a masterpiece. For those who still do not prefer Szigeti there is now another version by Menuhin and Furtwängler. This one is so vastly different from either Heifetz or Szigeti that the choice is indeed a wide one. From the opening orchestral measures one is immediately aware that a most personal and carefully considered reading is to unfold. Furtwängler works over every detail, shapes every phrase with the utmost care and finesse, and achieves his usual magic in dynamics and tonal color and gradation. Menuhin interprets the violin part with a personal feeling that penetrates the music of Brahms and for all we know adds more than a fair measure of Menuhin too. This is, of course, always a difficult matter—determining how much is the composer and how much the interpreter. Certainly the interpreter must divine much of the composer's intent beyond that which is printed in black and white; but in so doing he often gets himself as interpreter involved in the message of the music. One thing is obvious here: both Menuhin and Furtwängler are well matched as collaborators, for they have the same searching technique of interpretation. In this instance both searchers are thinking along the same lines, with the result that

the performance is individual as an interpretation, but well integrated as a performance. Good rapport between these two birds of a feather!

For the non-critical music lover, this performance will be a moving experience. It has ravishing tonal beauties, from fiddle, orchestra, and recording engineers. To our erudite musical friends we would name Szigeti's set as our choice; but we must admit great pleasure in wallowing through the Menuhin and Furtwängler performance, a pleasure which will be even greater when it becomes available on one LP disc—it's a shame to break the spell cast by these two men. S.

Mendelssohn: Concerto in E minor, Op. 64. Jascha Heifetz (violin) with the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs in album (V-DM-1356) \$4.75. 3-7" discs in box (øV-WDM-1356) \$3.51.

Without doubt the most famous interpreter and the most illustrious performer of the lovely Mendelssohn's *Violin Concerto* is Jascha Heifetz. He has amazed hundreds of thousands with this vehicle, including us, at his concert appearances. There is no other artist who can play the music at this tempo, yet keep it so smooth and singing, and so convincingly beautiful. We know before, during, and after the performance that it is better played at a more leisurely tempo, but Heifetz is usually convincing every minute. In this particular performance, he is a shade less convincing, however, than we have known him to be in person. And that may be just where the phonograph is able to show up values more honestly (the radio can do it too). For without the personality of the performer before you, the music really has its inning. We were never before conscious of rhythmic unevenness, but here it is surely a fact that parts of the first and third movements have their moments of unsteadiness, and we are certain that in the case of the last movement it is because of forcing the pace. Too much of these movements is submerged in a desire to achieve brilliance; certainly some of the beauties of the first movement are missed. The middle movement, the popular *Andante*, is played with a lofty beauty that does justice to Mendelssohn's music without being overly sentimental. This is the best part of the performance.

Whether or not you notice the forced pace and resulting rhythmic unsteadiness at times, you will notice a by-product of this business, for it shows up nearly every time. That is in the orchestral accompaniment, which in this case has caught Sir Thomas Beecham off balance. Rarely does any conductor secure complete rapport with Heifetz in the matter of orchestral accompaniment in the Mendelssohn *Concerto*—because it is virtually impossible. And the orchestral accompaniment to this work is laden with its own beauties which should not suffer any bad moments. The reproduction is excellent, surfaces quiet. We suggest you hear this version before buying if you are inclined to be critical. S.

* Indicates LP 33 1/3 rpm.
ø Indicates 45 rpm.

Vivaldi: Concerto in B-flat. One side, and **Vivaldi: Concerto in E minor.** Leo Rostal (violoncello) conducting the Concert Hall String Ensemble. 1-12" disc (*CH-CHC-37) \$4.85.

These concertos for violoncello and strings by the Italian composer, Antonio Vivaldi (c.1680-1743) will probably be new to many of our readers; we don't ever recall having heard them before this disc came to our attention. We have just spent a very happy and interesting hour with them and do not hesitate recommending them to music lovers who find the tuneful music of Italy of the early 18th century fascinating. They have been superbly played and most faithfully recorded. This disc is another example of the fine reproduction and silent smooth surfaces that are found on recent Concert Hall LP records—no other company is at present making better microgroove discs.

Leo Rostal, who is both soloist and conductor in these remarkable recordings, was for many years a member of the NBC Symphony under Toscanini. Before joining that famous orchestra he appeared as soloist and as a member of important chamber music groups on the concert platforms of many European cities. He is a capable artist of fine sensibility, and we hope to have more of his playing in recorded form. It would be very welcome, we are sure.

The string accompaniments for both of these concertos were realized, from the figured bass that Vivaldi supplied, by the distinguished French composer, Vincent d'Indy.

Bach: Concerto in E. Hans Andrae (harpsichord) and the Winterthur Symphony Orchestra conducted by Oskar Kromer. One and one-half sides, and **Bach: Fugue in A minor.** Hans Andrae (harpsichord). 1-10" disc (*CH-CHC-33). \$3.85.

On this little disc we have some lovely Bach played with a fine sense of tradition by these excellent Swiss musicians. The recording has been most successfully accomplished, and the surfaces of this Concert Hall LP record are extremely smooth and quiet.

Stravinsky: Concerto in D major for Violin and Orchestra. Samuel Dushkin (violin) with the Lamoureux Orchestra conducted by Igor Stravinsky. One side, and **Stravinsky: Concerto for Two Pianos (1935).** Vera Appleton and Michael Field (duopianists). 1-12" disc (*VX-VLP-6340) \$4.85.

This is certainly an authentic recording of Stravinsky's *Concerto in D major for Violin and Orchestra*. Stravinsky, at the request of the publisher, Will Strecker, composed this concerto especially for Samuel Dushkin. In fact, Mr. Dushkin aided the composer while he was at work on this selection, and it is reported that he learned it, note by note, as it was written. Its first performance was given in Berlin on 23 October 1931 with Mr. Dushkin as the soloist and the composer conducting the orchestra. For those interested in this unusual work, there will probably

never be a better opportunity to hear it than is given on this record.

The recording of *Concerto for Two Pianos (1935)* was issued by Vox (Vox Set 634) on 78 r.p.m. discs earlier this year and was reviewed in TNR in February. The recording was dubbed at 33 1/3 r.p.m. and occupies the reverse side of the disc listed above.

Bach: Concerto in A minor. One side, and **Vivaldi: Concerto in A minor.** Joseph Bernstein (violin) and Concert Hall String Ensemble. And **Vivaldi: Sonata No. 2 in A, Op. 2, No. 2.** Joseph Bernstein (violin) accompanied by Robert Starer (piano). 1-12" disc (*CH-CHC-40) \$4.85.

This LP disc contains a wealth of glorious music from the early 18th century. Those who are interested in building libraries of 33 1/3 r.p.m. recordings will be pleased to know that these representative compositions of Bach and Vivaldi are now available in that form.

Joseph Bernstein is a fine artist and he has the support of an excellent group of musicians in these recordings. We might mention that the present disc is another example of the superior LP reproduction that Concert Hall has achieved.

CHAMBER MUSIC



Boccherini: Quartet No. 4 in D minor, Op. 10, No. 2. One side, and **Boccherini: Quartet No. 7 in G minor, Op. 33, No. 5.** Guilet String Quartet. 1-12" disc (*CH-CHC-43) \$4.85.

Luigi Boccherini was a contemporary of Haydn, and while Haydn was composing prolifically in Germany, Boccherini was turning out innumerable compositions in Italy and Spain. Both wrote countless string quartets; many of Haydn's have been recorded, are well-known, and are generally favorites of collectors of chamber music recordings. However, the present LP disc contains the first domestic recordings of any of Boccherini's works in that form.

By all this, we do not wish to infer that the Italian and German composers' quartets are alike in form or development, but we do feel strongly that those persons who find Haydn's quartets very much to their liking will certainly enjoy Boccherini's. These contemporary composers wrote music to be enjoyed—full of lovely melodies and fascinating rhythms. In the two selections, played so beautifully by the Guilet String Quartet, we found some charming music that was new to us, and we wish to lose no time in passing this information on to others who might very well share our enjoyment of these pleasing works of a composer who seems to have been unjustly neglected by the present generation of music lovers.

Handel: Sonata No. 5 in A. One side, and **Handel: Sonata No. 6 in E.** Joseph Scripka (violin) and Elizabeth Rich (piano). 1-10" disc (*CH-CHC-15). \$3.85.

These charming little pieces are Nos. 14 and 15 of a group of fifteen "sonatas or solos for a German

flute, oboe, or violin with a thorough bass for the harpsichord or bass violin." In the group were six for solo violin; the present works are the 5th and 6th of these. In both, the violin is of prime importance; the piano supplies a rather simple harmonic accompaniment. Thus this disc will be of particular interest to students and lovers of the violin. The reproduction has been nicely accomplished and the record surfaces are smooth and silent.

A Recital of New Music for Violoncello and Piano.

Seymour Barab (violoncello) and William Masselos (piano). 1-10" disc (*Paradox PL-10001) \$3.85.

Tcherepnine: *Two Preludes* (from Op. 38).

Perle: *Lyric Piece*.

Weber: *Two Pieces* (from Op. 12).

Cowell: *Four Declamations with Return*.

Gideon: *Fantasy on a Javanese Motive*.

Webern: *Drei Kleine Stücke*, Op. 11.

If space permitted, a whole page or more might profitably be given to this LP disc, but as we do not have room for all of the recordings that are presently being sent to us for review, we must limit ourselves to a few brief remarks about this record.

All of the composers represented are now living except Anton Webern, who died in 1945. A brief but interesting description of each work will be found on the back of the envelope that contains this disc. The Gideon, Perle, and Weber compositions were written especially for Seymour Barab, the brilliant young cellist who performs them on this record. The Cowell work was composed especially for this recording.

It would seem to be the purpose of this disc to make available to those who are interested in modern music a series of works for violoncello and piano that have not been previously recorded. Each composition must stand on its own legs, for there is no connection between the various composers either nationally, technically or esthetically.

Bach: (3) Sonatas for Flute and Harpsichord. Two sides, and **Bach: (3) Sonatas for Flute and Continuo.** One and one-half sides, and **Bach: Sonata for Flute and Harpsichord in G minor.** Fernand Caratgé (flute) and Marcelle Charbonnier (harpsichord). 2-12" discs in album (*VX-PLP-6160) \$11.90.

In making this Polydor recording of these seven Bach sonatas available in this country Vox is to be congratulated for what is surely an altruistic venture. We doubt whether there are enough music lovers interested in music of this character to make it commercially worth while. There is no question about the quality of these works but a little of this music goes a great way, and one would have to be intensely interested to take seven of these sonatas at one hearing. These pieces have been superbly performed and the reproduction is of the best.

Edward Tatnall Canby has supplied copious notes

for this album and those interested will find them of great value in gaining a fuller appreciation of these unusual musical gems of another era.

Beethoven: Quartet No. 10 in E-flat, Op. 74, No. 10 ("Harfen"). Winterthur String Quartet. 1-12" disc (*CH-CHC-42) \$4.85.

It has been over ten years since we have had a new recording of this important Beethoven composition—RCA Victor issued a fine recording of it by the Budapest String Quartet in March 1939. This month we have an LP version by the very excellent Winterthur players that we believe most chamber music lovers will think is a highly satisfactory rendition. We enjoyed it thoroughly and urge those interested at least to give it a hearing.

Beethoven: Trio in E-flat, Op. 1, No. 1. One side, and **Beethoven: Trio No. 4 in B-flat, Op. 11.** Alma Trio: Roman Totenberg (violin), Adolph Baller (piano), and Gabor Rejto (violoncello). 1-12" disc (*AL-AL-34) \$4.85.

Collectors of Beethoven recordings will doubtless note that on the present disc we have two new items for their libraries—a first recording of the *Trio in E-flat, Op. 1, No. 1* and a first recording of the *Trio in B-flat, Op. 11* with the violin instead of the clarinet. Beethoven wrote this latter work for piano, violoncello and either violin or clarinet. Several versions with the clarinet have been recorded but this is the first using the violin.

Both works are early Beethoven showing the influence of Papa Haydn. While they are not of prime importance they are tuneful and easy to enjoy, and as they were surely written to be enjoyed there is no reason why we should not relish the jolly performances that will be found on the present LP record.

Beethoven: Quartet No. 5 in A, Op. 18, No. 5. Paganini Quartet. 3-12" discs in album (V-DM-1363) \$4.75. 3-7" discs in box (øV-WDM-1363) \$3.51.

It is to be hoped that RCA Victor will soon make this fine recording available on an LP disc—this lovely quartet is not presently available at 33 $\frac{1}{3}$ r.p.m. After listening to such chamber works without any breaks in the movements, it is a little disconcerting to have a break every few minutes.

Of the several recorded versions of this popular Beethoven work which are presently available we rather favor the Paganini Quartet's; we rather think that most chamber music lovers will agree with us after they have heard this new recording.

Schumann: Quartet No. 3 in A, Op. 41, No. 3. Winterthur String Quartet. 1-12" disc (*CH-CHC-38). \$4.85.

We realize that this work is not in the purest quartet form, and that it was written by a pianist who could not play a single string instrument, yet we have always reveled in its lovely melodies. In these days of great stress, we know of nothing more

restful than a half-hour with this charming music.

This is the first Schumann quartet to be made available on LP discs, and as the performance and recording are both highly satisfactory, it is a very welcome item. A Columbia recording (MM-319) by the Lener String Quartet, which appeared in the spring of 1938, is still in the catalog, although we have not seen a copy for several years.

The present recording was made in Europe by the Winterthur String Quartet, which is a fine chamber group made up of players from the famous Winterthur Symphony Orchestra.

OPERA



Wagner: Der Fliegende Holländer (complete opera). (Sung in German). Viorica Ursuleac (soprano), Luise Willer (contralto), Karl Ostertag and Franz Klarwein (tenors), Hans Hotter (baritone); Georg Hann (bass), with chorus and orchestra of the Bavarian State Opera conducted by Clemens Krauss. 4-12" discs in album with libretto (*ME-MGL-2) \$19.40.

Mercury's LP performance of Richard Wagner's *The Flying Dutchman* is not only a thrilling treat for lovers of the Bayreuth master's music, but it is also an historical occasion in the world of records, for it marks the first really complete recording of a Wagnerian opera. The score is performed in its entirety without cuts.

Columbia issued performances of *Tristan and Tannhäuser* almost 20 odd years ago, but these were savagely cut, and even the *Walküre's* three recorded acts are performed by different casts for different companies, and with the usual lengthy deletions from the second act.

The Flying Dutchman should be of tremendous interest to students and followers of Wagnerian opera. In the first place it is rarely performed in this country, and beyond this it contains the germs of Wagner's entire system of music-drama. To quote Brockway and Winestock's stimulating text book, *The Opera*: "Der Fliegende Holländer" (*The Flying Dutchman*) is the first symphonic opera, the first opera in which the music grows out of a few germinal themes, and grows continuously without being divided up into a series of autonomous entities. It was not the first opera to possess unity, but it was the first to possess the sort of musical unity that had been achieved in the most mature development of the symphony."

The Flying Dutchman, a daring and pioneer effort of its era, was first given in Dresden on January 2, 1843. Thus the opera is 107 years old, and falls between *Rienzi* (1842) (Wagner's first operatic success), and *Tannhäuser* (1845) in period of composition and production. Wilhelmine Schröder-Devrient, the friend of Beethoven and the most famous interpreter of his only opera, *Fidelio*, was the Senta of the Dresden premiere of *The Flying Dutchman*.

The present superbly recorded performance catches

the spirit of Wagner's turbulent music. The ocean and its surging tempests permeate this score, and the various orchestral marine descriptions, and choruses of sailors are admirably projected by the orchestra and chorus of the Bavarian State Opera (Munich), under the gifted conducting of Clemens Krauss. Herr Krauss, quite dominates the entire performance with a sense of unquestioned authority, and a vividness that brings out the music's salient points. The recording of the complicated and very elaborate choruses of sailors and maidens in the final act is in every way a magnificent job.

The cast, under Mr. Krauss, is one of the best that could be assembled in Germany today. Viorica Ursuleac, a very celebrated soprano in this role, as well as the conductor's wife in private life, sings Senta with great intelligence and vocal resistance. It is a pity that Mme. Ursuleac's voice contains so little real beauty. Her tones are unsteady and drained of color, but she seems to have remarkable resistance in this very demanding role. Her various high climaxes are attained with unvarying sureness, if with little beauty. She is one of those interesting singing-actresses that should be seen as well as heard.

The men are splendid. Han's Hotter's finely controlled baritone admirably suggests the dignity and plight of the curse-laden Dutchman, and his great scene, *Die Frist ist um*, and the extended duet with Senta in the second act, are eloquently done. Georg Hann's resonant, forthright bass-baritone is a fine choice for the bluff part of Daland, the old sea captain who is Senta's father.

Karl Ostertag's tenor is just right for the music of Erik, Senta's baffled sweetheart. The youth's frantic grief and bewilderment are most forcibly presented by this apparently gifted singer. Luise Willer, a rock of Gibraltar among Munich's contraltos for the last 30 years, was another happy selection for the brief but attractive role of Mary.

Franz Klarwein's lyric tenor sounds well in the charming song of the Steersman, as he rounds out a cast that knows its business.

From the 10-minute overture, which is a symphonic poem in itself, descriptive of the raging ocean, to Senta's final high B natural as she flings herself into the sea's foaming arms, the recording holds you through the brilliance of its reproduction and the authority of its performance. It is also nice to hear a fine opera, once in a while, that is so very rarely given.

MAX DE SCHAUENSEE

VOCAL



Beethoven Settings of Scotch Songs. Richard Dyer-Bennet (tenor) with instrumental accompaniment. 1-12" disc (*CH-CHC-13). \$4.85.

A couple of years ago Concert Hall issued an album of Beethoven Irish Songs by Richard Dyer-Bennet with instrumental trio (piano, violin and 'cello) accompaniments. It was well received and enjoyed a

rather wide sale for an item of its character. Now Concert Hall has released a group of Beethoven Scotch Songs by the same artists—a companion recording to the earlier one except that it appears on one LP disc. The distinguished American minstrel, Dyer-Bennet, is an ideal interpreter of such songs, and as the recordings have been nicely accomplished, we do not hesitate to recommend the present disc to all those who are interested in such music. The songs included on this LP record are: *Faithful Johnnie*; *Oh Sweet Were the Hours*; *O, How Can I Be Blithe and Glad*; *Bonny Laddie*, *Highland Laddie*; *Could This Ill World Have Been Contriv'd*; *Sunset*; *O Mary, at Thy Window Be*; *The Lovely Lass of Inverness*; *The British Light Dragoons*; *On the Massacre of Glencoe*; and *Again My Lyre*. A sheet giving the words of each song is included with this disc.

Excerpts from Oskar Straus Operettas. (Sung in German). Jean Lohe (tenor), Madlon Harder and Rosl Seegars (sopranos) with Chorus and Orchestra of the Berlin State Opera conducted by Hans Schindler. 3-12" discs in album (CL-ECL-8088) \$5.25. 3-7" discs in box (CL-KCM-8088) \$3.52.

Excerpts from Oskar Straus Operettas. One side, and **Excerpts from Emmerich Kalman Operettas.** (Sung in German). Jean Lohe (tenor), Madlon Harder and Rosl Seegars (sopranos) with Chorus and Orchestra of the Berlin State Opera conducted by Hans Schindler. 1-12" disc (*CL-P-8087) \$4.85.

The two sets of discs listed above contain excerpts from Straus' *Chocolate Soldier*; *A Waltz Dream*; and *The Three Waltzes*. The LP disc contains in addition to these, excerpts from Kalman's *Countess Maritza* and *The Czardas Princess*.

These recordings will appeal particularly to those persons who understand German and to those who would like to hear selections from these popular operettas sung in their original language. The singers are capable and the diction so clear that anyone with even a slight knowledge of German should have no difficulty in understanding what the artists are singing about. With a stoup of wine or two and congenial friends one might spend a very pleasant hour with these recordings.

Take This Hammer. Huddie Ledbetter ("Lead-belly") (vocal & guitar). 1-10" disc (*Folkways FLP-804) \$3.85.

Darling Corey. Peter Seeger (vocal & banjo). 1-10" disc (*Folkways FLP-806) \$3.85.

These LP discs will be of prime interest to those persons who are making a collection of American folk ballad recordings. Each takes its name from one of the songs in the group contained on the disc. The first, "Take This Hammer" is a series of some fifteen ballads, mostly work songs, by the late Huddie Ledbetter, better known as "Leadbelly." The second, "Darling Corey" is a group of a dozen folk ballads

by Peter Seeger, who in addition to his nostalgic singing is famous for his playing of the five-string banjo. With each disc is an illustrated booklet giving considerable biographical data of the singer and the text of each song in full.

de Curtis: Torna a Surriento. One side, and **Friere: Ay, Ay, Ay.** James Melton (tenor) with RCA Victor Orchestra conducted by Frank Black. 1-10" disc (V-10-1532) \$1.05. 1-7" disc (GV-49-0945) \$1.

James Melton tries his hand at two popular songs—one Italian and the other Spanish. He sings them with spirit but as there are numerous recordings of each of them presently available, we rather wish that he had selected pieces that would have been valuable additions to the recorded repertoire.

Kern: All the Things You Are. One side, and **Kern: The Night Was Made for Love.** Allan Jones (tenor) with orchestra conducted by Robert Armbruster. 1-10" disc (V-10-1531) \$1.05. 1-7" disc (GV-49-0943) \$1.

Allan Turner, our favorite tenor for singing popular songs, does a grand job with two Kern selections. If they appeal to you, you'll probably not find better recordings of them.

Dvorák: Songs My Mother Taught Me. (Sung in English). One side, and **Rabay: Tes Yeux.** (Sung in French). Jeanette MacDonald (soprano) with orchestra conducted by Robert Armbruster. 1-10" disc (V-10-1529) \$1.05. 1-7" disc (GV-49-0921) \$1.

Miss MacDonald has sung these little songs as encores many times to the great delight of her audiences. Her host of admirers will probably be glad to know that they are now available in recorded form.

CHORAL



Bach: Cantata No. 67 ("Hold in Affection Jesus Christ"). One and one-half sides, and **Bach: Jesu, joy of man's desiring** (from "Cantata No. 147"). (Sung in English). Kathleen Ferrier (contralto) and William Herbert (tenor) with the Cantata Singers and the Jacques Orchestra conducted by Dr. Reginald Jacques. 1-10" disc (*L-LPS-161) \$4.95.

Bach: Cantata No. 11 ("Praise our God"). (Sung in English). Kathleen Ferrier (contralto), William Herbert (tenor), William Parsons (bass), and Ena Mitchell (soprano) with the Cantata Singers and the Jacques Orchestra conducted by Dr. Reginald Jacques. 1-10" disc (*L-LPS-160) \$4.95.

Bach wrote over 200 so-called Church Cantatas which were incorporated in the important morning services of the Lutheran Church of his time. Each was intended for a specific Sunday, and it is said that he wrote five annual cycles of these. If Bach had done nothing else, it would seem that he had accomplished

a very full musical life; but, of course, as we well know, these cantatas were only a small part of his output. A small part but a very important one—one of great variety and generally of high musical quality.

The two cantatas (Nos. 11 and 67) contained on these discs have not been recorded before and so these records are of prime interest to all Bach students and those music lovers who revel in the works of the great master. The artists who made these recordings are well qualified for their task and the reproduction is of the best.



PIANO

Weber: Aufforderung zum Tanz, Op. 65 ("Invitation to the Dance"). Alexander Brailowsky (piano). 1-12" disc (V-12-1110) \$1.31. 1-7" disc (QV-49-0919) \$1.

Several other pianists have made recordings of this tuneful selection, which, by the way, was originally written for piano although it is more often heard in its orchestral arrangement. Brailowsky is an ideal interpreter of this light, lilting waltz and we believe that most music lovers will prefer his version.

Brahms: (3) Waltzes, Op. 39. One side, and **Pasquini: Sonata in D minor.** Arthur Whittemore and Jack Lowe (duo-pianists). 1-12" disc (V-12-1108) \$1.31. 1-7" disc (QV-49-0917) \$1.

Of particular interest is the two-piano arrangement of Bernardo Pasquini's Sonata. Pasquini (1637-1710) was a contemporary of Corelli and those who like the melodious music of this Italian period will probably find Whittemore and Lowe's version of this Sonata quite fascinating. The Brahms Waltzes always make pleasant listening.

Bizet: Petite Suite, Op. 22 ("Jeux d'enfants"). Vitya Vronsky and Victor Babin (duo-pianists). 3-12" discs in album (C-MM-908) \$4.75. 1-10" disc (*C-ML-2107) \$3.85.

This lively suite, consisting of twelve short selections each exemplifying some childish game (Merry-Go-Round, Leap-Frog, etc.), is an ideal work for the talented duo-piano team of Vronsky and Babin. They play this gay music with just the right sparkle. Columbia has recorded it splendidly.



ORGAN

Bach's Royal Instrument (Vols. I & II). E. Power Biggs, playing the organ at Symphony Hall (Boston). 2-12" discs (*C-ML-4284 and *C-ML-4285) \$9.70.

Bach's Royal Instrument. E. Power Biggs, playing the organ at Symphony Hall (Boston). 6-12" discs in album (C-MM-899) \$8.50.

The 78 rpm album contains the following: *Toccata, Adagio and Fugue in C* ("The Great") (Peters Vol.

III, No. 8); *Wachet auf, ruft uns die Stimme* ("Sleepers Wake"); *Wo soll ich fliehen hin* ("O Whither shall I flee"); *Wer nur den lieben Gott lässt walten* ("If thou but suffer God to guide thee"); *Meine Seele erhebt den Herren* ("My soul doth magnify the Lord"); *Ach bleib' bei uns, Herr Jesu Christ* ("Abide with us, Lord Jesus Christ"); *Kommst du nun, Jesu, Vom Himmel herunter* ("Comest Thou now, Jesus, from Heaven above"); and *Prelude and Fugue in G* ("The Great") (Peters Vol. II, No. 2).

In addition to the above, the LP records contain *Trio Sonata No. 1 in E-flat*; *Trio Sonata No. 2 in C minor*; and *Prelude and Fugue in B minor* ("The Great") (Peters Vol. II, No. 10).

That which was once neglected is now being cared for abundantly. There have been many fine organ records issued within the past couple of years, as a glance through recent copies of THE NEW RECORDS will reveal. Columbia has done exceedingly well by their top organ artist, who is also the top organist of our country today. He has done much to "sell" the organ to the general public in the past decade, largely through radio and records. But the amazing part of his success has been his absolute honesty and adherence to the highest principles of his art. Without any sensational means, he has produced the best of the organ literature in straight renditions; in fact, his performances often border on the dry side.

His finest work to date, as well as one of the greatest feats of organ reproduction, may be found on the present discs. Of interest particularly to organists will be these first recordings on the new organ just installed in Symphony Hall, Boston. It is a magnificent instrument, and Columbia's engineers have accomplished a tremendous task in capturing it completely on records. There is not space to detail the performances of each work, listed above, but it is with unbounded enthusiasm that we welcome these selections on discs. Not only are they available, but they appear in performances and reproduction worthy of their own greatness. S.

Sixteenth and Seventeenth Century Organ Music.

Robert Noehren, playing the Schlicker Organ of the Kenmore Presbyterian Church (Buffalo). 1-12" disc (*AL-AL-36). \$4.85.

The disc of Bach Preludes and Fugues of which we wrote recently was by the same artist, playing the same organ, and recorded by the same company. The present disc offers pre-Bach music by German, Dutch, Italian, and Spanish composers. Side one opens with a tender chorale on *Maria zart von edler Art* by Arnolt Schlick, and continues with *Six Variations: Mein junges Leben hat ein End'* and a *Fantasia super: Ut, Re, Mi, Fa, Sol, La* by the famous Dutch organ virtuoso, Jan Sweelinck. Side two contains two movements from Frescobaldi's *Messa della Madonna*; Cabezon's *Diferencias Cavallero*; Samuel Scheidt's chorale *Da Jesus an dem Kreuze stund* (verses 1 and 6) and concludes with the wonderful *Vom Himmel hoch* chorale of Pachelbel. Quite a feast for organ

fans, and something rather unusual and worthwhile for other folks to investigate. Everything is played with admirable style and taste. The atmosphere of several centuries past is created from the start and continues through the whole disc. This is the first disc recorded in this country which yields such a genuine and convincing atmosphere of the old organs of Europe.

That the organ once enjoyed a large popularity is attested by the fact that when Frescobaldi, said to have been the greatest organist of the 17th century, became organist of St. Peter's basilica in Rome in 1608, 30,000 people crowded into the great church to hear him on the occasion of his first performance.

Reproduction of the baroque organ is clear and faithful as to color and timbre. We thought one or two registers stuck out a little too much, lacking perspective. As a whole, this is a worthy enterprise, and Noehren can continue this work profitably for all of us.

S.

VIOLIN



Bach: (6) Sonatas for Unaccompanied Violin. Alexander Schneider (violin). 4-12" discs in box (*ME-MGL-1) \$19.40.

MG-10017. Sonata No. 1 in G minor ("Sonata No. 1").

Sonata No. 3 in A minor ("Sonata No. 2").

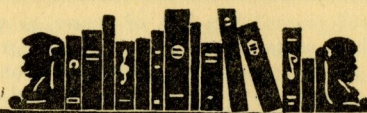
MG-10018. Sonata No. 2 in B minor ("Partita No. 1").

MG-10019. Sonata No. 4 in D minor ("Partita No. 2").

MG-10020. Sonata No. 5 in C ("Sonata No. 3").
Sonata No. 6 in E ("Partita No. 3").

This box containing four LP discs provides an awful lot of Bach for unaccompanied violin—certainly more than anyone could take at one time. We would describe this set of discs as a reference item. A person might place it in his library and from time to time select certain of the recordings to play as the mood struck him. (However, the records are available separately at \$4.85 each).

There is no question about the quality of the performances on these discs—it is superb. Alexander Schneider, who for many years was a member of the famous Budapest String Quartet, and who is now devoting much of his time to concerts in which he appears as soloist, has specialized in the playing of Bach. He is considered by many critics one of that great master's outstanding interpreters. These recordings, which he has recently made, should further enhance his reputation in that direction. Mercury has been most successful in capturing Mr. Schneider's art on these LP discs.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

John McCormack. By L. A. G. Strong. x+309 pp. Illustrated. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$3.25.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv+596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

The Wagner Operas. By Ernest Newman. xii+724+v pp. Frontispiece and 550 musical examples. Alfred A. Knopf (New York). Price \$5.85.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—Aesh, AL—Allegro, BL—Biblestone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HS—Haydn Society, HW—Hargail, L—London Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken V—Victor, VX—Vox, and W—Woodwind.

* indicates LP 33 $\frac{1}{3}$ rpm.
♢ indicates 45 rpm.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

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DESPITE the popularity of television and the seasonal call for out-of-doors activities, the demand for LP records is growing by leaps and bounds all over the country. Numerous record publishers have sensed this great demand and are doing everything possible to meet it. Hardly a day goes by without our receiving a batch of LP records for review. A large percentage of these new recordings are worthy of notice and we are making every effort to include all that our limited space will permit. This month we are omitting any book reviews and keeping our remarks about the records as brief as possible so that we may bring ourselves reasonably up-to-date on the new releases.

* * *

English Columbia and English HMV have recently issued their 1949/50 catalogs. The publishers of this bulletin have secured limited quantities of these catalogs which they will be glad to supply to readers requesting them as long as the supply lasts. The price is 50c for each catalog ordered (postpaid in U. S. A.).

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33 1/3 r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33 1/3 r.p.m.) records; the Greek letter phi (φ) indicates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

NEW LP RELEASES

Stravinsky: *Mass. Double Wind Quintet*—Igor Stravinsky. Chorus of Men and Boys directed by Warren Foley. 1-10" disc (*V-LM-17) \$4.45. (TNR Mar. '50).

Chopin: *Sonata for Violoncello and Piano, Op. 65*. Edmund Kurtz (violoncello) and Artur Balsam (piano). 1-10" disc (*V-LM-19) \$3.85. (TNR Nov. '49).

Mendelssohn: *Symphony No. 4 in A, Op. 90* ("Italian"). Boston Symphony Orchestra—Koussevitzky. 1-10" disc (*V-LM-20) \$4.45. (TNR Dec. '48).

Piano Music of Mendelssohn. Vladimir Horowitz (piano). 1-10" disc (*V-LM-21) \$4.45. (TNR July '47).

Mendelssohn: *Concerto in E minor, Op. 64*. Jascha Heifetz (violin) with the Royal Philharmonic Orchestra—Beecham. 1-10" disc (*V-LM-18) \$4.45. (TNR June '50).

Prokofiev: *Symphony No. 5, Op. 100*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1045) \$5.45. (TNR Apr. '47).

Chopin: *Concerto No. 2 in F minor, Op. 21*. Artur Rubinstein (piano) with the NBC Symphony Orchestra—Steinberg. 1-12" disc (*V-LM-1046) \$5.45. (TNR Mar. '47).

Tchaikovsky: *Symphony No. 5 in E minor, Op. 64*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1047) \$5.45. (TNR Sept. '46).

Poulenc: *Concerto in D minor for Two Pianos*. One side, and Brahms: *Variations on a Theme of Haydn, Op. 56b*. Arthur Whittimore and Jack Lowe (duo-pianists). 1-12" disc (*V-LM-1048) \$4.85. (TNR Sept. '48 and Mar. '50).

Schumann: *Concerto in A minor, Op. 54*. Artur Rubinstein (piano) with RCA Victor Orchestra—Steinberg. 1-12" disc (*V-LM-1050) \$5.45. (TNR Mar. '48).

The Holy Year of Jubilee. (Written and dramatized by Rev. Thomas V. Liske, S.T.D.). Cast of 35 actors and chorus of 75 voices. The Voice of Pope Pius, XII, proclaiming the Jubilee is introduced. 1-12" disc (*V-LM-1055) \$4.85. (TRN Jan. '50).

Auber *Overtures*. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (*V-LM-1049) \$4.85. (TNR Feb. '49).

Bach: *Concerto in D minor for Two Violins and Orchestra*. Jascha Heifetz, playing both solo parts, with RCA Victor Chamber Orchestra—Waxman. 1-12" disc (*V-LM-1051) \$5.45. (TNR Sept. '47).

Beethoven: *Quartet No. 5 in A, Op. 18, No. 5*. One side, and Beethoven: *Quartet No. 4 in C minor, Op. 18, No. 4*. Paganini Quartet. 1-12" disc (*V-LM-1052) \$5.45. (TNR June '50 and Aug. '49).

Mendelssohn: *Symphony No. 3 in A minor, Op. 56* ("Scotch"). Chicago Symphony Orchestra—Rodzinski. 1-12" disc (*V-LM-1053) \$4.85. (TNR June '49).

Tchaikovsky: *Serenade in C, Op. 48*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1056) \$5.45. (TNR Mar. '50).

Debussy: *Jeux—Poème Dansé*. One side, and Respighi: *Le Fontaine di Roma*. Symphony Orchestra of the Augusteo, Rome—de Sabata. 1-12" disc (*V-LM-1057) \$4.85. (TNR July '49 & Jan. '50).

Prokofiev: *Concerto No. 3 in C, Op. 26*. William Kapell (piano) with Dallas Symphony Orchestra—Dorati. One side, and Liszt: *Mephisto Waltz*. William Kapell (piano). 1-12" disc (*V-LM-1058) \$4.85. (TNR Jan. '50 & Jan. '46).

R. Strauss: *Ein Heldenleben*, Op. 40. Royal Philharmonic Orchestra—Beecham. 1-12" disc (*V-LM-1059) \$4.85. (TNR Nov. '49).

R. Strauss: *Also sprach Zarathustra*, Op. 30. One side, and Wagner: *Tristan und Isolde—Prelude and Love-Death*. Chicago Symphony Orchestra—Rodzinski. 1-12" disc (*V-LM-1060) \$4.85. (TNR Dec. & Oct. '48).

Strauss-Dorati: *Music for the Ballet "Graduation Ball"*. Dallas Symphony Orchestra—Dorati. 1-12" disc (*V-LM-1061) \$4.85. (TNR Feb. '48).

Bach: *Brandenburg Concerto No. 6 in B-flat*. One side, and Bach: *Brandenburg Concerto No. 1 in F*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1063) \$5.45. (TNR June '48 & June '50).

Violin Favorites. David Oistrakh (violin) and Abram Makarov (piano). One side, and Shostakovich *Plays His Own Compositions*. Dmitri Shostakovich (piano). 1-12" disc (*ME-MG-10035) \$4.85. (TNR Apr. '49 & Nov. '48).

Tchaikovsky: *Eugen Onegin*, Op. 24. (Sung in Russian). Soloists, chorus, and orchestra conducted by Mehlik-Pashayev and A. I. Orloff. 3-12" discs in album (*PE-SPLP-507) \$17.85. (TNR Apr. '47).

A *Night at Carnegie Hall*. Lily Pons (soprano), Rise Stevens (mezzo-soprano), Raoul Jobin (tenor), and Ezio Pinza (bass) with accompaniments. 1-10" disc (*C-ML-2113) \$3.85. (TNR May '47).

Operatic Arias. One side, and Chansons. Lily Pons (soprano) with orchestras conducted by Andre Kostelanetz and Maurice Abravanel. 1-12" disc (*C-ML-4300) \$4.85. (TNR July '48 & Aug. '47).

ORCHESTRA



R. Strauss: *Macbeth*, Op. 23 (Symphonic Poem). One side, and Martinu: *Concerto Grosso*. Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-4) \$5.95.

Westminster continues its pioneering with two more worthy works new to discs. *Macbeth* was Strauss' first tone poem, written at the age of twenty-six. He was even at this age a complete master of his craft as the technique and workmanship of *Macbeth* testify. Unlike many of his later works, it has no program. It is psychological rather than narrative, and does not have familiar noises representing their part in the story, as found in later tone poems. The music is Strauss from opening bar to the finish in character, texture, drama, and working of material—and as usual he works it hard. Swoboda gives quite a thrilling performance of this tone poem, which we feel is mighty good, although we have no basis of comparison. The reproduction is excellent in every way, in this as well as in the Martinu piece.

Though he has written successful operas, ballets, radio, and film scores, Bohuslav Martinu has in late years leaned toward absolute music of which the present recording is one of his most finished examples. This *Concerto Grosso* is something between chamber and symphonic music. Having scored the work for flute, three oboes, three clarinets, two horns, two pianos and strings, he uses the oboes, clarinets and violins also divided in threes as choral units in themselves. The construction of the work is most interesting—to read about and also to hear. It is not harsh, brash, or ugly, but it is rather modern or contemporary. The use of the piano is similar to Stravinsky's percussive use of this instrument. Swoboda's reading seems to be a vital one, very convincing and no doubt an honest valuation of the score. He generates much intensity, always under firm control, and with clarity of ensemble. Both sides of this disc are worthwhile.

S.

Mozart: *Symphony No. 33 in B-flat, K. 319*. Five sides, and Mozart: *Idomeneo, Re di Creta, K. 366—Overture*. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs in album (V-DM-1369) \$4.75. 3-7" discs in box (øV-WDM-1369) \$3.51.

A gay Minuetto and Landler-like Trio constitute the third movement of this symphony. It is interesting to note that this movement, as well as the one corresponding in the other symphony of the period

(K. 338), were added three years after its composition when Mozart revived both works, originally only three movements in length. The work as a whole does not rank among the greatest of Mozart's symphonies; it does possess the individual beauty and charm and delicacy of craftsmanship that reveal the genius of its composer. We particularly liked the bustling Finale, a vigorous and youthful movement in sonata form whose *buffo* quality gives it quite a unique flavor.

Victor formerly had a recording of this work in the catalog, one by Edwin Fischer; the present set is the first ever recorded domestically. It is a typical Koussevitzky performance of Mozart. There is technical perfection and wonderful orchestral quality, and Koussevitzky is not rigid or angular with Mozart. He is genial, with nice wide, graceful "curves" in the music.

Scored for strings, bassoons, and horns, the reproduction is in keeping with the light scoring, and does not tend to magnify the sound. The indispensable *Idomeneo* Overture is the filler and is treated to a dramatic and impressive reading. We will welcome the five-sided symphony on one uninterrupted LP side, even at the expense of *Idomeneo*. S.

Mozart: Symphony No. 25 in G minor, K. 183. One side, and **Mozart: Symphony No. 36 in C, K. 425** ("Linz"). Pro Musica Orchestra conducted by Otto Klemperer. 1-12" disc (*VX-PLP-6280) \$5.95.

Mozart: Symphony in C, K. 425 ("Linz"). Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs in album (V-DM-1354) \$4.75. 3-7" discs in box (ϕV-WDM-1354) \$3.51.

Surprisingly enough, the similarities of the *Linz* performances are more striking than the individual touches. The matter of tempo is not radically different, although the shaping of phrases is, as may be expected, styled differently. Koussevitzky is inclined to be more expressive, dramatic, and more leisurely in his molding, while Klemperer presses onward with less tarrying over the details. Klemperer's eye is on the whole structure, and this is reflected in the solidity and balance of his ensemble. Koussevitzky breaks it down into smaller pieces and works on them individually. Our judgment is weighted somewhat by sentiment and a deep respect over a period of years for Klemperer's great abilities. Our feeling for Koussevitzky is equally deep, but we associate him rather with romantic or modern music, for we have attended some of his concerts which were thrilling indeed. In this case, we also have the consideration of a symphony broken up into six parts including a trek to the machine to turn over the stack as against the same symphony complete on one disc side. And then for an additional \$2.44 we get the lesser known but very enjoyable *Symphony No. 25*.

The 25th, the first in a minor key for Mozart and often called the "Little G minor," is Mozart of the perfect finish and balance, with the Italian influence

down to a minimum. Unlike many of Mozart's works at the time, it sounds passionate, personal and restless, an unexpectedly brooding work to come from the pen of so young a man. When Mozart, about ten years later, composed the *Linz*, he was at the height of his creative powers. These two are therefore a wonderful coupling on one disc.

From a mechanical standpoint we find little to favor between the two sets one way or the other. The Boston Orchestra is probably a smoother ensemble than Pro Musica, but the latter is a good group and amply sufficient for the music at hand. Reproduction of both is very fine. If the matter of record speeds does not dictate your choice, we would suggest Klemperer (but this time we're not too emphatic). S.

Schönberg: Pelleas and Melisande (Symphonic Poem). Symphony Orchestra of Radio-Frankfurt conducted by Winfried Zillig. 1-12" disc (*CLP-8069) \$4.85.

Early last fall there was held in Frankfurt, Germany, a music festival to honor Arnold Schönberg's seventy-fifth birthday anniversary. The present recording was made at that time, and a former pupil of Schönberg's, Winfried Zillig, was chosen to conduct the orchestra.

Schönberg's symphonic poem, *Pelleas and Melisande*, dates from the composer's first period, and followed his famous *Verklärte Nacht* by only three years. As it is not particularly difficult to appreciate, it is a wonder that it is not better known and that it remained unrecorded until the present recording was made. It may not appeal to the average music lover but it certainly has much to offer to the discerning musical scholar.

The composer has this to say about his present work: "I composed the Symphonic Poem 'Pelleas and Melisande' in 1902. It is inspired entirely by Maurice Maeterlinck's wonderful drama. I tried to mirror every detail of it, with only a few omissions and slight changes of the order of the scenes. Perhaps, as frequently happens in music, there is more space devoted to the love scenes. The three main characters are presented by themes, in the manner of Wagnerian Leitmotifs, except that they are not as short . . ."

We liked everything about this record except the annoying little clicks that we heard on the review copy sent us—better check your copy before you purchase it.

Bliss: Miracle in the Gorbals (Ballet Suite). Orchestra of the Royal Opera House, Covent Garden, conducted by Constant Lambert. 1-10" disc, coupled with *Adam*—arr. Lambert: *Giselle* (Ballet Music) (TNR June '47) (*C-ML-2117) \$3.85.

The starkly realistic ballet, *Miracle in the Gorbals*, was first presented by the Sadler's Wells Ballet in 1944. Its setting is in the notorious slum section of Glasgow and has to do with a young girl who commits suicide and is returned to life by a Stranger. The people of the district first worship the Stranger and

then revile him and finally murder him. The distinguished English composer, Arthur Bliss, has supplied most appropriate music for the ballet—music that can easily stand on its own feet. This fact is clearly shown by the present recording, for we believe that most music lovers will enjoy it without ever having seen the ballet performed. Both the performance and the recording are excellent.

Tchaikovsky: The Swan Lake, Op. 20a. Andre Kostelanetz and his Orchestra. 5-12" discs in album (CMM-925) \$7.25. 1-12" disc (*C-ML-4308) \$4.85.

Kostelanetz's background of student days in St. Petersburg, where he was an ardent ballet fan, shows in his fine sense of such music as that of Tchaikovsky's *The Swan Lake*. He brings this attractive work to life in the present recording—one does not have to see the action nor even know the story of the ballet to enjoy this music. We predict that this item will enjoy a wide and continued sale.

Satie: Parade. Three sides, and **Auric: Suite from "Les Matelots."** Houston Symphony Orchestra conducted by Efrem Kurtz. 3-12" discs in album (CMM-913) \$4.75. 1-10" disc (*C-ML-2112) \$3.85.

Efrem Kurtz' recordings of these two French ballets will appeal to those persons who are particularly interested in the ballet—others should hear them before they add them to their collections because we rather feel that the music does not stand up very well by itself. One should be familiar with the action of the ballets for a full appreciation of the musical score. It is particularly true of Satie's *Parade*.

Massenet: Thais—Meditation. One side, and **Handel: Serse—Largo.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12-1142) \$1.31. 1-7" disc (øV-49-1007) \$1.

In February 1936 RCA Victor issued this coupling by the Boston "Pops," and it proved to be one of the best selling red seals through the years. Now it has been re-recorded (probably because the former one would not transfer to 45's properly) with excellent fidelity, and this disc will no doubt continue in the sales tradition of its predecessor.

Haydn: Symphony No. 82 in C ("L'Ours"). Vienna Symphony Orchestra conducted by Jonathan Sternberg. One side, and **Haydn: Symphony No. 85 in B-flat ("La Reine").** Vienna State Opera Orchestra conducted by Erwin Baltzer. 1-12" disc (*HS-HSLP-1008) \$5.95.

This is indeed a most important disc because it contains the first recordings of two Haydn symphonies. Two of the six that the beloved composer wrote during 1785-86 for the Paris musical society, *Les Concerts de la Loge Olympique*. No. 85 got its name *La Reine* because it was a favorite of Marie Antoinette who attended these concerts. No. 82 was called *L'Ours* (The Bear) because of the seeming

comical growl with which the final movement begins.

Here are two interesting and lovely works to listen to, beautifully performed and splendidly recorded in the tradition of the composer's own time. Copious notes on both symphonies of prime interest to the Haydn scholar will be found on the back of the envelope that contains this LP record.

Haydn: Symphony No. 99 in E-flat. London Symphony Orchestra conducted by A. Roylton Kisch. 1-10" disc (*L-LPS-171) \$4.95.

This symphony is the tenth in the series of twelve which Haydn wrote for the London musician-impressionist, Johann Peter Salomon. It is one of the composer's most delightful works in that form and we remember a fine rendition of it by Beecham and the London Philharmonic which was issued by Columbia many years ago. The present recording is the first LP version and the performance and reproduction are entirely satisfactory to us. However, London has seen fit to place it on a 10-inch disc and in so doing has cut the second movement in two (the beginning on side one and the conclusion on side two). By using a 12-inch record, the first two movements could have been placed on one side and the final two on the reverse. The great joy of LP recordings is that it is seldom if ever necessary to interrupt a movement of a composition. London please note!

Rodgers: Waltz Medley. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-10-1530) \$1.05. 1-7" disc (øV-49-0944) \$1.

The Boston "Pops" play these waltzes very nicely, and as they are quite popular this disc should have a wide appeal. The four selections are molded into a medley which should be played straight through without a break. This could have been nicely accomplished on one side of a 10-inch LP disc and thus the bad break, which leaves the listener hanging in the air between the sides, could have been avoided.

The selections that make up the medley are: *Lover; Falling in Love with Love; Oh, What a Beautiful Morning; and It's a Grand Night for Singing.*

Delibes: Coppelia Ballet Music. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Roger Desormiere. 1-10" disc (*L-LPS-183) \$4.95.

Delibes: Sylvia Ballet Music. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Roger Desormiere. 1-10" disc (*L-LPS-184) \$4.95.

These London *ffrr* LP recordings serve very nicely to introduce to music lovers on this side of the Atlantic the brilliant young French composer and conductor, Roger Desormiere. M. Desormiere is a regular conductor of the Paris Opera, appears quite often with the Paris Conservatory Orchestra, and is heard frequently over Radio Paris. From the present discs we learn that he is well equipped for the light fare he conducts on them. We hope that London will give

* indicates LP 33 $\frac{1}{3}$ rpm.
ø indicates 45 rpm.

him a chance to show what he can do with music of greater importance.

Wagner: Lohengrin—Prelude to Act I. Bavarian State Opera Orchestra conducted by Heinrich Holreiser. And **Wagner: Lohengrin**—Prelude to Act III. Bavarian State Opera Orchestra conducted by Arthur Rother. One side, and **Wagner: Tannhäuser**—Overture. Bavarian State Opera Orchestra conducted by Heinrich Hollreiser. 1-10" disc (*ME-MG-15008) \$3.85.

As there is very little Wagnerian orchestral music as yet available on LP discs, this little record is quite welcome. The three selections contained on its sides are all extremely popular and so we predict that it will enjoy a wide sale.

Verdi: Giovanna d'Arco—Overture. Philharmonia Orchestra conducted by Igor Markevitch. 1-12" disc (V-C-3965) \$1.58.

Save for the Overture this early Verdi opera (1845) is all but forgotten. The last time we heard it, before listening to this recording, was at the Steel Pier in Atlantic City when Vessella and his Italian Band played it and that has been a lot of years ago. It contains some dashing tunes and some pathetic little melodies, but much of it reminds us of a hurdy gurdy on a sunny summer afternoon.

Debussy—trans. Stokowski: **Clair de lune** (from "Suite Bergamasque"). Leopold Stokowski and his Symphony Orchestra. 1-10" disc (V-10-1534) \$1.05. 1-7" disc (øV-49-1009) \$1.

Debussy's *Clair de lune* freely transcribed a la Stokowski—a sweet tidbit recorded at very low volume.

Kodály: Theatre Overture. Vienna Symphony Orchestra conducted by Henry Swoboda. One side, and **Kodály: Te Deum** (Sung in Latin). Sena Jurinac (soprano), Sieglinde Wagner (contralto), Rudolf Christ (tenor), Alfred Poell (bass) with the Vienna Choir and the Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*Westminster WL-50-1) \$5.95.

NOTE: For a review of this disc see under CHORAL.

CONCERTO

Beethoven: Concerto No. 3 in C minor, Op. 37. Claudio Arrau (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. Nine sides, and **Beethoven: Clavierstück in A minor**. Claudio Arrau (piano). 5-12" discs in album (C-MM-917) \$7.25. 1-12" disc (*CML-4302) \$4.85.

The *Third Concerto* has received numerous recordings, both domestic and foreign, and all have had merit, some of course much more than others. The procession began with Schnabel's wonderful effort, now deleted and unavailable, and continued through

Iturbi and Rubinstein, with Solomon and others providing overseas editions. We would wager, however, that the present reading by Arrau and Ormandy will satisfy a large majority of those who love this work. It is the best from the standpoint of reproduction. Then there is Ormandy's collaboration; Ormandy is always a dependable accompanist and here he again contributes a finely wrought orchestral part, well adjusted and yet with a fitting profile of its own.

Arrau is known as the possessor of a formidable technique that is obvious in this performance. He plays with apparent ease. His interpretation of the score is notable for its sanity and solidity and lack of anything spectacular; but no less for its idiomatic style and sincerity. There is delightful grace and subtlety in the *Largo*, one of Beethoven's most beautifully developed slow movements. There is ample fire and vigor in the opening movement, while the concluding rondo is brilliant and sparkling. One would look hard to find fault with this performance, and if in the last analysis it is a trifle lacking in that certain something which causes the pulse to quicken at times, it is nevertheless worth more for its own perfection.

Being the first, and at present only, available edition of the *Third* on LP we proffer our especial blessings. The spacing is perfect too, first movement complete on one side, second and third on the other side. S.

CHAMBER MUSIC



Mozart: Sonata No. 34 in B-flat, K. 378. Alexander Zakin (piano) and Isaac Stern (violin). 3-12" discs in album (C-MM-915) \$4.75. Coupled with **Haydn: Concerto No. 1 in C**. Isaac Stern (violin) with string orchestra, Alexander Zakin (cembalo) (TNR Feb. '49). 1-12" disc (*C-ML-4301) \$4.85.

Mozart's *Sonata No. 34 in B-flat, K. 378* is probably his most popular sonata for piano and violin, and it has been recorded any number of times. On 78 r.p.m. discs there is a wide choice of artists: Kraus and Goldberg; Kirkpatrick and Schneider; Bay and Heifetz and several others. In addition to the LP disc listed above, on which it is coupled with the Haydn *Concerto No. 1 in C*, there is a Vox LP version available by D'Attili and Ricci. Of the LP recordings we prefer the present one by Zakin and Stern largely because of the superior reproduction. As to the 78 r.p.m. versions we really have no choice as there are so many splendidly performed recordings that it is purely a matter of personal preference.

Beethoven: Sonata No. 4 in C, Op. 102, No. 1. Artur Schnabel (piano) and Pierre Fournier (violin). 2-12" discs in album (V-DM-1370) \$3.50. 2-7" discs in box (øV-WDM-1370) \$2.51.

It would be hard to imagine a finer performance than Artur Schnabel and Pierre Fournier give on this

pair of discs. Here is a fine chamber work for the thoughtful and discerning music lover—splendidly recorded.

Haydn: Quartet in C, Op. 76, No. 3 ("Kaiser") ("Emperor"). One side, and **Haydn: Quartet in D minor, Op. 76, No. 2 ("Quinten")**. Galimir String Quartet: Felix Galimir and Henry Sigi (violins), Karen Tuttle (viola), and Seymour Barab (violoncello). 1-12" disc (*PE-SPLP-504) \$5.95.

Borodin: Quartet No. 2 in D. One and one-half sides, and **Jour de Fête** (Glazounov: "Les Chanteurs de Noël"; Liadov: "Glorification"; and Rimsky-Korsakov: "Khorovod"). Galimir String Quartet. 1-12" disc (*PE-SPLP-505) \$5.95.

The discs listed above give record collectors an opportunity to hear the playing of the Galimir String Quartet, which was founded in Vienna in 1930. It then consisted of members of one family, three sisters and one brother. When Mr. Galimir came to the United States in 1938 he reorganized it with the members mentioned in the heading appearing above. The present Galimir Quartet has appeared with marked success in the musical centers of the East.

Little need be said of the two Haydn Quartets—they are both favorites with chamber music lovers. They receive highly satisfactory performances on Period record *PE-SPLP-504.

The works on *PE-SPLP-505 are not so well known. In fact one seldom hears either of them performed in this country. The Borodin Second Quartet abounds in sombre melodies and is noted for them rather than its quartet structure. It is certainly not a profound work but it does make interesting listening. The other selection on this disc, *Jour de Fête*, is a so-called string quartet in three movements. One movement was written by each of the three following Russian composers: Glazounov, Liadov and Rimsky-Korsakov. The best that we can say for this one is that it is an interesting novelty and one that may be enjoyed without much effort on the part of the listener.

We are glad to report that the reproduction on both of these records is excellent and the surfaces smooth and quiet.

Haydn: Divertimento No. 82 in C. One side, and **Haydn: Divertimento No. 6 in D.** Davis Shuman Trio: Davis Shuman (trombone), Maxine Johnson (viola), and Bernard Greenhouse (violoncello). 1-10" disc (*Paradox PL-10002) \$3.85.

Davis Shuman, the distinguished solo trombonist, who is a member of the faculty of the Juilliard School of Music (New York), has conducted a one-man crusade in demonstrating the musical capacities of the trombone as a solo instrument. His many successful recitals mark the great progress he had made in his endeavor.

In the present recordings, Mr. Shuman substitutes the trombone for the baryton in these lovely Haydn trios. The baryton was a stringed instrument that

seems to have combined the characteristics of an overgrown viola da gamba and a viola d'amore—it quietly disappeared towards the end of the 18th century, largely because of the great skill required to play it and the difficulty one had in tuning it and in keeping it in tune.

In these charming little works the trombone, especially in the hands of such a sterling artist as Mr. Shuman, is a very happy substitute for the baryton, and much delightful music will be found on present disc—music that you will very likely thoroughly enjoy whether you are particularly interested in the trombone or not.

Haydn: The London Trios. Phillip Kaplan and Lois Schaefer (flutes) and Samuel Mayes (violoncello). 1-10" disc (*AL-AL-48) \$3.85.

Trio No. 1 in C

Trio No. 2 in G

Trio No. 3 in G

Trio No. 4 in G

Haydn on one of his trips to England (1794) composed these pleasing little tidbits for two flutes and violoncello. They are not of much musical importance but they make very pleasant listening if you are in the mood for such things. The reproduction is satisfactory but the record surfaces of the sample sent us are not as quiet as we would like them to be.

Dvorák: Quintet in A, Op. 81. Pina Pozzi (piano) with the Winterthur String Quartet: Peter Rybar and Clemens Dahinden (violins); Heinz Wigand (viola) and Antonio Tusa (violoncello). 1-12" disc (*CH-CHC-45) \$4.85.

A modern recording of this outstanding work—one of Dvorák's most important in the field of chamber music—has been needed for a long time. We believe that most music lovers will acclaim the present version as a highly satisfactory one. Here is music that nearly everyone may enjoy—full of haunting melodies and rhythmically exciting. Well recorded.

Brahms: Quartet No. 1 in G minor, Op. 25. Mieczyslaw Horszowski (piano), Alexander Schneider (violin), Milton Katims (viola), and Frank Miller (violoncello). 1-12" disc (*ME-MG-10011) \$4.85.

Brahms: Quartet No. 1 in G minor, Op. 25. Rudolf Serkin (piano) with members of the Busch Quartet. 5-12" discs in album (C-MM-909) \$7.25. 1-12" disc (*C-ML-4296) \$4.85.

Brahms: Quintet in F minor, Op. 34. Clara Haskil (piano) with the Winterthur String Quartet. 1-12" disc (*CH-CHC-46) \$4.85.

All of these recordings were reviewed from the LP discs and we are pleased to say that they contain a wealth of fine chamber music beautifully performed and well reproduced. The extreme popularity of Serkin and the Busch players indicate that their version of the *Quartet No. 1 in G minor, Op. 25* will probably enjoy a greater sale than the Mercury recording

(*ME-MG-10011); however, the latter is indeed a superb rendition and we suggest that discriminating music lovers listen to each performance before they make their decision.

CHORAL



Carissimi: Jephthe. (Sung in Italian). G. Penno (tenor), G. Vivanti (soprano), I. Colasanti (mezzo-soprano), and E. Arie (bass) with the Angelicum Chorus and Orchestra (Milan) conducted by E. Gerelli. One side, and **Marcello: Beato l'Uomo** (Psalm 1). (Sung in Italian). I. Colasanti (mezzo-soprano) and G. Modesti (bass) with the Angelicum Chorus and Orchestra (Milan) conducted by E. Gerelli. 1-12" disc (*VX-PLP-6100) \$5.95.

Much interesting music is coming out of Europe these days! Here is another significant record of classical music in oratorio form. Polydor-Vox makes possible on an excellent LP record, a first performance of Giacomo Carissimi's (1605-1674) *Jephthe*, and Benedetto Marcello's cantata, *Beato l'Uomo* ("Blessed is the Man who walketh not in the counsel of the ungodly"). Marcello, a contemporary of Bach, was born 12 years after Carissimi's death.

The Carissimi work is by far the more interesting of the two. In fact, it has the same sort of fascination for the listener that Purcell's *Dido and Aeneas* wields. It is an important work of its period, as well as a link with later eras. Carissimi was a pioneer and a leader in the development of the new oratorio form. *Jephthe* is astonishingly fresh and alive, with its alternating solo and choral passages, and its feeling for the melodic line.

Beato è l'Uomo is presented here in an arranged version, where several passages originally written for solo voices have been given to the chorus. The work is only of moderate interest and worth.

Recording of both these works was accomplished in Milan, with the Angelicum Orchestra and Chorus under E. Gerelli. The chorus was directed by A. Bortone, and shows solid training. Soloists vary. None of them are apt to make musical history, but you will find Carissimi's *Jephthe* a most interesting and illuminating musical experience.

Reproduction is sane and lifelike—an excellent job.

MAX DE SCHAUENSEE

Schubert Songs. Vienna Choir Boys directed by Ferdinand Grossman. 3-12" discs in album (CL-ECL-8086) \$5.25. 3-7" discs in box (øCL-KCM-8086) \$3.52.

Schubert Songs. One side, and **German Folk Songs.** Vienna Choir Boys directed by Ferdinand Grossman. 1-12" disc (*CL-P-8085) \$4.85.

The Wiener Sängerknaben (Vienna Choir Boys) was founded by Emperor Maximilian in 1498 to supply music for his chapel. It was in continuous existence until shortly after World War I. With the fall of the House of Hapsburg its school was closed and the choir

was disbanded. However, in 1924, Father Joseph Schnitt reorganized it and, at his own expense, clothed and educated about one hundred boys for a period of two years. He then took a group of them on what turned out to be the first of a number of very successful tours. At the present time there are really three choirs; two of them are usually on tour, and one remains in Vienna to sing Mass each Sunday and to appear at musical functions in the city both secular and religious. It is the choir which remains at home that made the recordings listed above.

In writing this review it was the LP disc (*CL-P-8085) that was considered. One side contains five Schubert songs; on the other will be found nine German folk songs. It might be said that this record contains a typical Vienna Choir Boys' recital, and those who are interested in music of this character will surely be pleased with what it contains. The recording has been most successfully accomplished, and the surfaces of this LP disc are smooth and quiet.

Kodály: Te Deum. (Sung in Latin). Sena Jurinac (soprano), Sieglinde Wagner (contralto), Rudolf Christ (tenor), Alfred Poell (bass) with the Vienna Choir and the Vienna Symphony Orchestra conducted by Henry Swoboda. One side, and **Kodály: Theatre Overture.** Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-1) \$5.95.

The *Te Deum* is a massive religious fresco, of intense fervor, classical in form with music matching in scope the grandiose text. Its harmonies may be dissonant, its counterpoint modern, but so skillful is the voice leading that one is never conscious of any harshness. The melodic line is really beautiful throughout. This is not surprising for Kodály is a lyric writer. While he shares honors with Bartók as the leaders in the nationalist movement of Hungarian music, he is less the experimenter and has always turned out music more songful and Hungarian. Melodic line is usually his first consideration.

The forces employed in the *Te Deum* performance are equal to the task, the soloists from the Vienna State Opera, an excellent chorus, and the Vienna Symphony. Swoboda is appearing on a great many discs, nearly always with notable results. These records, as are all Westminster's, have been made on Rangertone Magnetic Tape Equipment and transferred to discs with the idea of capturing and maintaining full range. They are of unusually good tonal quality—high fidelity but not strident. We can give this one complete endorsement. S.

Lassus: De lamentatione Hieremiae prophetae ("Lamentations of the Prophet Jeremiah"). One side, and **Josquin des Pres: De Profundis Clamavi** and **Josquin des Pres: Ave Maria.** Dessoff Choirs conducted by Paul Boepple. 1-12" disc (*CH-CHC-47) \$4.85.

Orlandus Lassus was a contemporary of Palestrina; they died in the same year, 1594. Josquin des Pres

preceded them, having died in 1521, four years before Palestrina was born. We mention this because it is generally thought that Palestrina stood alone at the beginning of the musical Renaissance. Lassus and Josquin were certainly musical giants with a vast amount of worthwhile music to their credit. The selections so splendidly sung on this unusual disc should help to prove our point. Those who are interested in music of this period will find Edward Tatnall Canby's detailed notes that appear on the back of the record envelope of prime value.

Kodály: Psalmus Hungaricus, Op. 13. (Sung in Hungarian.) Gabor Carelli (tenor) with the Dallas Symphony Orchestra conducted by Antal Dorati, the North Texas State College Chorus directed by Frank McKinley, and the Dallas Children's Choir directed by Christine Shannon. Five sides, and **Kodály: Jesus and the Traders.** (Sung in English.) North Texas State College Chorus conducted by Antal Dorati. 3-12" discs in album (V-DM-1331) \$4.75. 3-7" discs in box (GV-WDM-1331) \$3.51.

In 1923 the city of Budapest celebrated the fiftieth anniversary of the union of the two adjoining cities of Buda and Pest. Zoltán Kodály was commissioned to compose a choral work to celebrate the occasion. *Psalmus Hungaricus* was the result. It proved to be Kodály's greatest work in this form and has been performed over two hundred times and has been translated into eight languages. We imagine that most of the performances have been given in Middle Europe—we are sure that we never heard it until this recording reached the studio. It is truly national in character, and for a full appreciation of it, one must be in sympathy with the Hungarian musical idiom. This is a work that one should hear several times before he decides whether or not to add a recording of it to his library.

OPERA

Opera Highlights. One side, and **Song Favorites.** Erna Sack (soprano) with orchestral accompaniments. 1-12" disc (*ME-MG-10044) \$4.85.

Doubtless Erna Sack fans (whose number seems to be legion and whose appetite for Sack discs seems insatiable) will be more than pleased with the excellence of reproduction on this LP record.

As most of the selections have been reviewed previously in TNR we will simply list them: *Una voca poco fa* ("The Barber of Seville"); *Quel guardo il cavaliere* ("Don Pasquale"); *Caro nome* ("Rigoletto"); *Einst träumte meiner sel'gen Base* ("Der Freischütz"); *Den Theuren zu versöhnen* ("Martha"). Non-operatic numbers include *I Am in Love* (Dostal); *In Your Eyes I Find All My Fortune* (Kaufmann); *I Am Dreaming About One Only* (Grothe); *Once I Was Tight and Topsy* (Kapeller); *This Is the Finest Day in My Life* (Melichar); and *I Was Never in Love As Much As Today* (Melichar).

Puccini: Il Tabarro (complete opera). (Sung in Italian). Clara Petrella (soprano); Ebe Ticozzi (mezzo-soprano); Glauco Scarlini, Giuseppe Nessi, Aldo Bertocci (tenors); Antenore Reali (baritone); Dario Caselli (bass) with EIAR Orchestra conducted by Giuseppe Baroni and chorus directed by Bruno EMINERO. 1-12" disc in album (*CE-50.029) \$5.95.

Puccini: Gianni Schicchi (complete opera). (Sung in Italian). Grete Rapisard, Renza Ferrar, Lana Avogadro (sopranos); Agnese Dubbini (contralto); Giuseppe Savio, Gino del Signore (tenors); Giuseppe Taddei, Pier Luigi Latinucci, Carlo Bacci, Mario Fanti (baritones); Fernando Corena, Alberto Albertini, Franco C. Calabrese (basses) with EIAR Orchestra conducted by Alfredo Simonetto. 1-12" disc in album (*CE-50.028) \$5.95.

The history of "Il Trittico," of which *Il Tabarro* and *Gianni Schicchi* form the first and third parts respectively, is a checkered one. The world première took place at the Metropolitan Opera House on 14 December 1918. Claudia Muzio, Giulio Crimi and Luigi Montesanto shared honors in *Il Tabarro*. *Gianni Schicchi* had Florence Easton, Giulio Crimi and Giuseppe de Luca as the principals. The conductor for the occasion was Robert Moranzoni. *Il Tabarro* and the second opera of the three, *Suor Angelica*, never became popular while *Gianni Schicchi* has been relatively successful.

This is curious, for Puccini's plan for an evening's operatic entertainment is a good one. *Il Tabarro* (The Cloak) is stark, sordid tragedy; *Suor Angelica* is the sweetly sentimental story of a nun with an unhappy past; and *Gianni Schicchi* is a droll, farcical story based, incidentally, on an actual happening in the city of Florence in the early part of the 13th century. Thus all the emotions are explored in these three one-act operas, and it seems a pity that they have not been able to establish themselves in the repertoire.

The present performances are superb. The cast of *Il Tabarro* from the principals on down to the smaller roles are exceptionally well sung. Antenore Reali is a revelation as Michele and turns in an inspired performance. Clara Petrella and Glauco Scarlini sing with spirit and expressiveness. There is little opportunity for *bel canto* in the opera but all three singers have fine voices that are intelligently used. Maestro Baroni deserves all praise for his excellent and understanding direction.

Diametrically opposed to *Il Tabarro* is *Gianni Schicchi*. Here is broad, farcical, typically Italian, which is to say operatic, comedy. Giuseppe Taddei, who will be remembered in the title role of Falstaff in Verdi's opera, is a superb Schicchi. Taddei dominates the action by means of his vivid characterization and glorious voice. He is Gianni Schicchi—one can almost see him. The Rinuccio of Giuseppe Savio is well sung but with little beauty of voice. To the role



of Lauretta, Schicchi's daughter, Signora Rapsardi brings a fresh youthful voice, one very much in keeping with the character. Her singing of the aria *O mio Babbino caro* seems on first hearing a little hurried but subsequent hearings reveal it to be psychologically sound. The minor roles are all in capable hands; particularly delightful is the Maestro Spinelloccio of Sgr. Calabrese and the Zita of Sgra. Dubbini. Alfredo Simonetto makes the most of the humor and sparkle with which his score is invested.

Cetra-Soria deserves three cheers—one for making the records available, another for recording them so splendidly, and last for supplying an excellent Italian-English libretto for each opera. This is the way to package and sell recorded opera! W.

Weill: Down in the Valley. Marion Bell (soprano), William McGraw (baritone), Kenneth Smith and Ray Jacquemot (bass-baritones), Richard Barrows (speaking), with RCA Victor Orchestra and chorus conducted by Peter Herman Adler. 3-12" discs in album (V-DM-1367) \$4.75. 3-7" discs in box (øV-WDM-1367) \$3.51. 1-10" disc (*V-LM-16) \$3.85.

RCA Victor has recently released a fine recording of the late Kurt Weill's American folk opera, *Down in the Valley*. Despite the fact that Mr. Weill was born in Germany, this work is truly American. Its locale, its story and its melodies stem from deep in the soil of America. Here is a one-act opera in the language of the people with a simple plot that is easy to follow and music tuneful enough to have a general appeal. *Down in the Valley* is simplicity itself; its small cast and orchestra, music easy to sing and play, scenery not difficult to construct and few properties, make it a work that should appeal to amateur groups as well as professional producers. It would, therefore, not surprise us at all if through the years to come, performances of *Down in the Valley* would be given all over the country. In that case, the present excellent recording would be of especial value to those who might plan to produce it. It would seem that RCA Victor has an item that should enjoy a continued sale long after the present popularity of Mr. Weill's opus wanes.

Verdi: Rigoletto—La donna è mobile (Act III). One side, and **Verdi: Rigoletto**—Questa o quella (Act I). (Sung in Italian). Jan Peerce (tenor) with RCA Victor Orchestra conducted by Erich Leinsdorf. 1-10" disc (V-10-1528) \$1.05. 1-7" disc (øV-49-0920) \$1.

We have no idea of the number of recordings that have been made of these two popular arias—dozens of tenors from Caruso down have recorded them. As *Rigoletto* is one of Jan Peerce's most popular operas, it was only a matter of time until he got around to making recordings of them. Here they are, and Mr. Peerce tosses them off in the grand manner. His many fans will very likely just eat them up.

Thomas: Mignon—Addio, Mignon! fa core! (Act II). One side, and **Thomas: Mignon**—Ah! non credevi tu (Act III). (Sung in Italian). Guiseppe di Stefano (tenor) with orchestra conducted by Emidio Tieri. 1-12" disc (V-DB-11311) \$2.63.

Giuseppe di Stefano has gained great favor with American collectors of operatic recordings and thus the news that the present disc recently arrived in a shipment from Italy will be of interest to them we are sure. We would say that the renditions of the two arias it contains rate with the best of Stefano's recordings.



VOCAL

A Carol Brice Recital. Carol Brice (contralto) accompanied by Jonathan Brice (piano). 3-10" discs in album (C-MM-910) \$3.94. 1-10" disc (*C-ML-2108) \$3.85.

For those who would like a recorded recital by the very talented American contralto, Carol Brice, the records listed above should be just the thing. The recital begins with an expressive example of old Italian song (Sarti's *Lungi dal caro bene*), continues with a poignant, theatrically effective song by Beethoven, goes on to three reflective lied by Robert Franz, pays its respects to infectious Spanish rhythms in songs by Falla and Berger and then concludes with an American group consisting of songs by Carpenter, Stephen Foster and three Negro Spirituals.

The 78 rpm set includes the following selections: *Far from my love I languish* (Chapman-Sarti); *In questa tomba oscura* (Beethoven); *Sequidille* (Falla); *They All Dance the Samba* (Berger); *The Day Is No More* (Carpenter); *Witness* (Johnson); and *Ah! May the Red Rose Live Always* (Foster). In addition to these, the LP (33⅓ rpm) disc contains *Im herbst*, Op. 17, No. 6 (Franz); *Im frühling* (Franz); *Mutter, o sing mich zur ruhe*, Op. 10, No. 3 (Franz); *My Good Lord Done Been Here* (Johnson); and *On Ma Journey* (Boatner).

Ave Maria. Jessica Dragonette (soprano) accompanied by Avenir H. de Monfred (organ). 3-10" discs in album (C-MM-916) \$3.99. 1-10" disc (*C-ML-2115) \$3.85.

Jessica Dragonette, who has received at the hands of Cardinal Spellman the Pro Ecclesia et Pontifice Cross bestowed by Pope Pius XII, has recorded a group of songs of deep religious feeling. The group takes its title from the first selection, Schubert's *Ave Maria*. Among the others may be mentioned: *O Sacred Heart*, *O Love Divine*; *Mother Dear O Pray for Me*; *Franck's Panis Angelicus*; *O Lord I am Not Worthy*; *Jesus, My Lord, My God, My All*, and *Holy God We Praise Thy Name*.

While these selections will appeal especially to Roman Catholics, we predict that many persons of other faiths will find solace in the reverent and sympathetic renditions Miss Dragonette has provided.

Sullivan: The Mikado. Darrell Fancourt, Leonard Osborn, Martyn Green, Richard Watson, Alan Styler, Margaret Mitchell, Joan Gillingham, Joyce Wright, Ella Halman and members of the D'Oyly Carte Opera Company with the New Promenade Orchestra conducted by Isadore Godfrey. 2-12" discs in folder (*L-LLP-189/90) \$11.90.

Sullivan: The Gondoliers. Martyn Green, Henry Goodier, Richard Watson, Leonard Osborn, Alan Styler, Geoffrey Sanders, Tom Hancock, Radley Flynn, Joyce Wright, Stanley Youngman, Ella Halman, Margaret Mitchell, Muriel Harding, Yvonne Dean, Enid Walsh, Caryl Fane and members of the D'Oyly Carte Opera Company with the New Promenade Orchestra conducted by Isadore Godfrey. 2-12" discs in folder (*L-LLP-198/9) \$11.90.

Gilbert and Sullivan fans will surely be delighted with these splendid LP recordings of these popular works. The excellent soloists and fine chorus are supported by a full orchestra and it is certainly a joy to have each opera from the overture to the finale on two LP discs in automatic sequence. This is an ideal way to listen to them. As a further aid to the listener a booklet is supplied with each set with the text just as it is recorded. The surfaces of these LP discs are very smooth and quiet.

Four Cantatas of Buxtehude. Patricia Neway (soprano) with the Allegro Chamber Society. 2-10" discs in folder (*AL-AL-32) \$7.70.

Also hat Gott die Welt Geliebet

O Fröhliche Stunden

O Gottes Stadt

Singet dem Herrn

Buxtehude was a mature musician, a well-known organist and composer, when Bach was born. His musical output was tremendous and among his works were innumerable church cantatas. The present discs contain four for solo soprano with strings and harpsichord. They are delightful and will probably be new to many music lovers. However, we rather think that to listen to four of them one after the other would be a little too much of a good thing. We suggest that one play one at a time when he is in the mood for such music. Miss Neway gives acceptable renditions but we rather feel that her German diction is not all that one might wish for. The reproduction is just fair—not the best that Allegro is capable of, judging from some of the previous recordings issued by that company.

Scotch and Irish Songs. Nadine Conner with Columbia Concert Orchestra conducted by Sylvan Schulman. 1-10" disc (*CML-2116) \$3.85.

Nadine Conner of the Metropolitan Opera has selected a group of sure-fire sentimental songs that she sings in a most sympathetic manner. If you are interested in these ballads you'll probably find them as nicely sung on this disc as on any of the many others that are available.

The songs that Miss Conner has selected are: *Loch Lomond*; *Bendemeer's Stream*; *Where the River Shannon Flows*; *My Ain Folk*; *My Laddie*; *A Little Bit of Heaven*; *Danny Boy*; and *Comin' thro' the Rye*.

Songs at Eventide. Eleanor Steber (soprano) with the Firestone Orchestra conducted by Howard Barlow. 4-10" discs in album (CMM-906) \$4.99. 1-10" disc (*CML-2105) \$3.85.

Eleanor Steber has selected a group of songs that might be appropriate for a relaxing hour at the end of a busy day. She sings them in a sympathetic manner and they have been splendidly recorded by Columbia.

The selections are: *When Day Is Done*; *Bird Songs at Eventide*; *You and the Night and the Music*; *Ev'rytime We Say Goodbye*; *I'll Be Seeing You*; *Out of My Dreams*; *When I Grow Too Old to Dream*; and *Sing Me to Sleep*.



PIANO

d'Indy: Symphony No. 1 in G, Op. 25 ("Symphony on a French Mountain Air"). Robert Casadesu (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Charles Münch. 3-12" discs in album (CMM-911) \$4.75. 1-12" disc, coupled with **Franck: Variations Symphoniques** (*CML-4298) \$4.85.

Franck: Variations Symphoniques. Robert Casadesu (piano) with the Philharmonia Orchestra conducted by George Weldon. 2-12" discs in album (C-MX-338) \$3.50. 1-12" disc, coupled with **d'Indy: Symphony No. 1 in G, Op. 25** (*CML-4298) \$4.85.

As far as the LP disc is concerned, this is as happy a pairing as could be imagined, for anyone interested in the disc will welcome both works. They appear for the first time on the LP discs. Record collectors generally will welcome new recordings of these works, more particularly since Robert Casadesu is the solo artist. Most folks thought he would be the ideal one to make the d'Indy opus, and Columbia further obliged by teaming him with Charles Münch. One would expect the ultimate from this combination and that is just how the performance emerged—the best yet. There is more brilliance and gusto to this reading than any previously, including the admirable one conducted by Monteux. It is not coarse—Casadesu is never that—but the mountain breezes are more exhilarating here than we ever before experienced them. There is apparent throughout the performance a complete rapport between conductor and pianist. The recording engineers were in fine fettle too, with another technical job added to the fast growing list of remarkable New York Philharmonic recordings, all of them prime examples of how good reproduction can be.

Franck's *Symphonic Variations* finds a sympathetic interpreter in Casadesu, who has been nominated

* indicates LP 33 $\frac{1}{3}$ rpm.
♫ indicates 45 rpm.

many times in the past as the man most likely to make a good modern recording of this lovely work. With the assistance of Münch and the New York recording engineers, his version would clearly be tops; but even with the collaboration he received the present issue will supercede previous recordings. Technically the recording is very good except for the piano tone which lacks ring, and Weldon's contribution is good but not distinguished—inclined to be a shade heavy or prosaic. Some may be reluctant to relinquish the Giesecking performance, which was indeed treasureable; but Casadesus plays with equal subtlety and nearly as great variety. The pair on this disc sets a high mark for any future contenders. S.

Beethoven: Sonata No. 18 in E-flat, Op. 31, No. 3. Five sides, and **Schubert: Impromptu in G, Op. 90, No. 3.** Artur Rubinstein (piano). 3-12" discs in album (V-DM-1371) \$4.75. 3-7" discs in box (ϕV-WDM-1371) \$3.51.

In comparing the present recording of this Beethoven Sonata with the earlier one by Artur Schnabel, one might say that Rubinstein gives a more brilliant performance. However, we would say very definitely that the choice is purely a matter of personal preference.

Chopin: (24) Preludes, Op. 28. Guiomar Novaes (piano). 1-12" disc (*VX-VLP-6170) \$4.85.

We rather doubt that anyone would wish to listen to twelve of these Chopin Preludes without a pause—there are twelve on each side of this Vox LP disc. However, we are glad to say that the publishers of this record have arranged it so that this is not necessary. Each side of this disc contains three bands and four of the preludes are contained in each band. One may select a group of four and after they are finished he can lift the needle and select another group or not as he pleases.

It is nice to have these Chopin selections available on an LP record and to have them played by such a consummate artist as Guiomar Novaes.

Bach—arr. Busoni: Sonata No. 4 in D minor—Chaconne. Arturo Benedetti Michelangeli (piano). 2-12" discs (V-DB-21005/6) (manual sequence only) \$3.68.

This majestic work for piano, which Busoni developed from a movement from the great *Sonata No. 4 in D minor* for unaccompanied violin, when played by such a superb artist as Michelangeli, becomes something that any discerning music lover might cherish. Especially is this true when it is reproduced as HMV has done it on these records.



HARPSICHORD

Bach: Das Wohltemperierte Clavier ("The Well-Tempered Clavier") (Books I and II complete). Isabelle Nef (harpsichord). 8-12" discs in album (*OL-OLP-2) \$47.60.

In February RCA Victor issued the first volume of

a contemplated complete issue by Wanda Landowska. The first eight of Mme. Landowska's collection are sufficient for comparison purposes with the present set of the entire forty-eight by Isabelle Nef. And the comparison is really something. Not that one is superior to the other, except as the individual listener might prefer his Bach. Miss Nef, in fact, has studied with Mme. Landowska, and it must be assumed that she has assimilated some of her distinguished teacher's interpretive insight. Under no conditions could we say she copies her teacher, for there is a world of difference in these performances. Mme. Landowska plays with a very personal and immediate warmth that is evident in the shape of every phrase and the molding of every line. There has been reflective, introspective study of every piece and its construction, with a desire to create some emotional expression which she has drawn from the music. And this she does most emphatically. Miss Nef's renditions carry some emotional qualities too, but they are on a far more restricted scale and within a more rigid framework. We could not help thinking of the comparison as we find orchestral conductors differing in approach; the way Bruno Walter or Furtwängler might perform the *Eroica* as compared to Toscanini. So it is with Mme. Landowska and Miss Nef.

For study purposes we would be inclined to recommend Miss Nef's complete recording. For a music lover's listening pleasure we would suggest Mme. Landowska's present disc with the acquisition of the balance of the forty-eight as they appear. The Bach student should hear both and see which better fits his idea of the music.

Technically, the decision is RCA Victor's; Miss Nef's harpsichord has a richer bass, albeit a thinner treble tone, and her recording has more surface noise. Also, Victor gets more on a disc side than the French firm, and thus consumes fewer discs and fewer dollars. This Bach anniversary year has brought forth a multitude of riches. S.



DICTION

Eliot: The Cocktail Party. Alec Guinness, Cathleen Nesbitt, Robert Flemyng, Eileen Peel, Irene Worth, Ernest Clark and Grey Blake. 2-12" discs in album (*D-DX-100) \$11.70.

This is a very important recording—perhaps the most important recording ever issued in the field of recorded drama! From time to time we have had recordings of plays with music or plays with especially prepared musical backgrounds. Some of these recordings have been quite successful; but it is hard to imagine them being attractive without the musical selections or settings. And then we have had recordings of some of the great Shakespearean plays. These have been successful because most listeners were hearing the famous text that they knew so well. It was interesting to anticipate the next great scene and to compare it in one's mind with the performance or per-

formances one had seen in the living theatre.

In this recording of T. S. Eliot's *The Cocktail Party* we have an entirely different situation. When these discs are placed upon the turntable, practically all listeners will be hearing a new play for the first time—a play which, in recorded form, must make its way purely on the interest of its text. It does not have the benefit of any music, and as there is a minimum of action there are very few sound effects. It stands or falls on two things—the brilliance of its dialogue, for it is almost entirely made up of conversation, usually between two characters at a time, and the quality of the voices and diction of the players.

Here we have a brilliant new play that has become an established success in the theatre, recorded by the original company that made it such a success. If this recording does not attain wide acceptance among record buyers, then it would seem that it is not practical to issue such recordings. The present recording seems to have everything. To us it was a real joy just to listen to the voices of these superb players. No music was necessary; there was music enough in their voices. Their always perfect diction and subtle phrasing made the brilliant dialogue come to us without the slightest effort on our part. One did not have to strain to catch this line or that; the sparkling conversation came to one crystal clear. The plot was interesting enough to hold one's attention for the nearly one hour and a half it takes to play this recording. In the view of the fact that *The Cocktail Party* is recorded on two LP discs there are no breaks in the various scenes—the play is in two acts and five scenes.

We stated at the beginning of this review that this was an important recording and we are very sure that it is. If it meets with success, a whole new field is opened and we may expect from time to time other such recordings. Perhaps it is not too much to expect that one's library may contain a series of contemporary plays in recorded form. What we would not give to have recordings of some of the great plays that thrilled us a quarter of a century or more ago with the great stars of another era who have long since passed to their reward! It is hard to imagine the value of such a record of the living theatre.

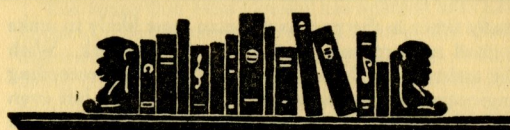
R.

MISCELLANEOUS



Bach: Air for G String (from "Suite No. 3"). One side, and **Aguirre: Huella and Valle: Ao Pe Da Foguiera**. William Primrose (viola) accompanied by David Stimer (piano). 1-12" disc (V-12-1109) \$1.31. 1-7" disc (ϕV-49-0918) \$1.

Three short selections that Mr. Primrose might use very nicely for encores—played with the artistry for which this great musician is famous.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv+596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

The Wagner Operas. By Ernest Newman. xii+724+v pp. Frontispiece and 550 musical examples. Alfred A. Knopf (New York). Price \$5.85.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—A&H, AL—Allegro, BL—Biblestone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HS—Haydn Society, HW—Hargail, L—London Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 1/4 rpm.
ϕ indicates 45 rpm.

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The New Records

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Issued Monthly by

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"The World's Record Shop"

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By mail to any address
50c per year

UNSCRUPULOUS persons may be hoarding sugar and coffee in view of the Korean situation, but there is certainly no need to go on a record buying spree. There are plenty of records and so many are being issued each month that it is almost impossible for us to keep up with the immense flow of new recordings. All during World War II there were plenty of records available. It is true that one might have had difficulty in securing just the particular recorded version that he desired, but there were always lots of suitable substitutes. If the Korean fracas spreads, one may have difficulty in securing a new phonograph to play his records on, but we will be very much surprised if he has any trouble in buying all of the records he can afford.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33 1/3 r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33 1/3 r.p.m.) records; the Greek letter phi (φ) indicates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

* * *

NEW LP RELEASES

Prayers and Songs for the Sabbath. Rabbi Stephen S. Wise (reader) with Evelyn Sachs (contralto), Lawrence Davidson (baritone), Alexander Richardson (organ) and Free Synagogue Choir—Binder. 1-10" disc (*V-LMX-35) \$3.85. (TNR Mar. '48).

Franck: *Symphony in D minor.* San Francisco Symphony Orchestra—Monteux. 1-12" disc (*V-LMX-1065) \$4.85. (TNR Dec. '41).

Chopin: *Waltzes.* Alexander Brailowsky (piano). 1-12" disc (*V-LM-1082) \$5.45. (TNR Feb. '42).

Beethoven: *Quartet No. 16 in F, Op. 135.* Paganini Quartet. 1-10" disc (*V-LM-24) \$4.45. (TNR Nov. '48).

Bach: *Cantata No. 4 ("Christ Lag in Todesbanden").* RCA Victor Chorale—Shaw. 1-10" disc (*V-ML-25) \$4.45. (TNR Apr. '47).

Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43.* Artur Rubinstein (piano) and Philharmonia Orchestra—Susskind. 1-10" disc (*V-LM-26) \$4.45. (TNR Jan. '49).

Mozart: *Symphony No. 38 in D, K. 504 ("Prague").* St. Louis Symphony Orchestra—Golschmann. 1-10" disc (*V-LMX-27) \$3.85. (TNR Feb. '47).

Haydn: *Symphony No. 94 in G ("Surprise").* Boston Symphony Orchestra—Koussevitzky. 1-10" disc (*V-LM-28) \$4.45. (TNR Dec. '47).

Haydn: *Symphony No. 73 in D ("La Chasse").* Indianapolis Symphony Orchestra—Sevitzky. 1-10" disc (*V-LMX-31) \$3.85. (TNR Sept. '49).

Copland: *Rodeo—Four Dance Episodes.* Dalles Symphony Orchestra—Dorati. 1-10" disc (*V-LMX-32) \$3.85. (TNR July '48).

Schumann: *Symphony No. 3 in E-flat, Op. 97 ("Rhenish").* Minneapolis Symphony Orchestra—Mitropoulos. 1-12" disc (*V-LM-1067) \$5.45. (TNR Mar. '48).

Rachmaninoff: *Symphony No. 2 in E minor, Op. 27.* Minneapolis Symphony Orchestra—Mitropoulos. 1-12" disc (*V-LM-1068) \$5.45 (TNR Dec. '47).

Bizet: *Carmen Suite.* New York City Symphony Orchestra—Stokowski. 1-12" disc (*V-LM-1069) \$5.45. (TNR Oct. '45).

Brahms: *Symphony No. 1 in C minor, Op. 68.* Hollywood Bowl Symphony Orchestra—Stokowski. 1-12" disc (*V-LM-1070) \$5.45. (TNR June '46).

Beethoven: *Sonata in F. minor, Op. 57 ("Appassionata").* One side, and Beethoven: *Sonata No. 18 in E-flat, Op. 31, No. 3.* Artur Rubinstein (piano). 1-12" disc (*V-LM-1071) \$5.45. (TNR Mar. '46 & July '50).

Beethoven: *Sonata No. 8 in C minor, Op. 13* ("Pathétique"). One side, and Schumann: *Fantasie-stücke, Op. 12*. Artur Rubinstein (piano). 1-12" disc (*V-LM-1072) \$5.45. (TNR Apr. '47 & Jan. '50).

Liszt: *Les Preludes*. One side, and Haydn: *Symphony No. 53 in D* ("Imperial"). Leopold Stokowski and his Symphony Orchestra. 1-12" disc (*V-LM-1073) \$5.45. (TNR Apr. '49 & Apr. '50).

Rachmaninoff: *Sonata in G minor, Op. 19*. Edmund Kurtz (violoncello) and William Kapell (piano). 1-12" disc (*V-LMX-1074) \$4.85. (TNR Jan. '49).

Mozart: *Serenade No. 10 in B-flat, K. 361*. Members of Boston Symphony Orchestra—Koussevitzky. 1-12" disc (*V-LM-1077) \$5.45. (TNR June '49).

Stravinsky: *L'Histoire du Soldat*. One side, and Stravinsky: *Octet for Wind Instruments*. Members of Boston Symphony Orchestra—Bernstein. 1-12" disc (*V-LMX-1078) \$4.85. (TNR Apr. '48).

Bach: *Suite No. 1 in C*. One side, and Bach: *Suite No. 4 in D*. Boston Symphony Orchestra—Koussevitzky. 1-12" disc (V-LM-1079) \$5.45. (TNR Aug. '49).

Bach: *Goldberg Variations*. Wanda Landowska (harp-sichord). 1-12" disc (*V-LM-1080) \$5.45. (TNR Dec. '45).

Luigini: *Ballet Egyptien*. One side, and Massenet: *Le Cid*. Boston "Pops" Orchestra—Fiedler. 1-12" disc (*V-LMX-1084) \$4.85. (TNR June '50 & Sept. '46).

ORCHESTRA



Kodály: *Háry Janos* (Orchestral Suite). Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs in album (C-MM-921) \$4.75. Coupled with Ravel: *Rapsodie espagnole*. 1-12" disc (*C-ML-4306) \$4.85.

Ravel: *Rapsodie espagnole*. Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs in album (C-MX-342) \$3.50. Coupled with Kodály: *Háry Janos* (Orchestral Suite). 1-12" disc (*C-ML-4306) \$4.85.

From Ormandy's days as conductor of the Minneapolis Orchestra came a number of notable recordings. One of these was the *Háry Janos Suite*. Ormandy has always been a fine interpreter of this imaginative score by his compatriot, Kodály, and it is with great enthusiasm that we welcome a modern recording of the work. Columbia has captured the color, brilliance, subtlety, and percussive qualities of the work with splendid fidelity. Formed from the composer's comic opera of the same name, the story concerns the adventures of Háry Janos, a national hero of Hungarian folklore. A peasant and ex-soldier, Janos, is gifted with great powers of imagination and is not afraid to use them in telling stories (à la Baron

Muenchhausen!) of his army career. Among other things of equal improbability, Janos tells of how he defeated the French Army practically single-handedly and captured Napoleon! Told in musical terms, the stories are tremendously interesting and amusing. According to an old Hungarian belief, if one person in the listening group sneezes before a story-teller relates his yarn, then that tale, no matter how fantastic it may sound, cannot possibly be untrue. The suite begins with a gigantic orchestral sneeze, and then the Prelude sets about establishing the mood for the whopping anecdotes that follow.

The most familiar part of the suite is section Five, the Intermezzo, a czardas, which plays a special role in the development of the story. It is a wonderfully rhythmic and melodious piece which clings to the memory. Ormandy and the men do a colossal job with this czardas, and the cimbalom player is completely carried away to the point of anticipating the beat numerous times. But it is still a thrilling performance.

Ormandy's account of the Ravel work is a masterpiece of exquisite coloring and shading. We should say the orchestra's account of the work, for Ormandy's searching of the score is a bit superficial. Because of the playing and the fine reproduction, the recording is a desirable one; coupled with the *Háry Janos* this becomes a most attractive disc. S.

Borodin—trans. Stokowski: *Prince Igor*—Polovtsian Dances. Leopold Stokowski and his Symphony Orchestra, with chorus of Women's Voices. 2-12" discs in album (V-DM-1386) \$3.50. 2-7" discs in box (øV-WDM-1386) \$2.51. Coupled with Falla: *El Amor Brujo*. Hollywood Bowl Symphony Orchestra conducted by Leopold Stokowski, with Nan Merriman (vocal) (TNR Mar. '47). 1-12" disc (*V-LM-1054) \$5.45.

Borodin: *Prince Igor*—Polovtsian Dances. London Philharmonic Orchestra and Choir conducted by Eduard van Beinum. One side, and Falla: *El Amor Brujo*. London Philharmonic Orchestra conducted by Anthony Collins. 1-12" disc (*L-LLP-203) \$5.95.

This set of double comparisons has many pitfalls for the reviewer. Each has merits and demerits sticking out all over, yet each is actually an admirable performance. We will dispose of the Falla number first by naming an uncompromising preference for the Stokowski performance simply because it is complete with the vocal parts, whereas the London version is an orchestral suite in which two numbers are omitted and an instrument plays the vocal line in another section. We feel it stupid to record it thusly, for it is not a long work and requires but one soloist. Beyond that, Stokowski has a more exciting estimate of the score than Collins, who does some nice work but not quite up to his illustrious rival.

With the *Polovtsian Dances* we come into difficult comparisons because Stokowski has transcribed the music, and his version differs radically from the Van

Beinum one. (Stokey also entitles his suite "Dances of the Polovetzki Maidens"). To play each one through is a thoroughly satisfying experience in itself, as both are mighty well played. Closer examination reveals the choral work is more distinct in Stokowski's disc; further, Stokowski has never conducted with more clarity and definition nor achieved cleaner orchestral playing. His set is notable for that alone, but there is also marvelous breadth to the slower, quiet, romantic parts, with a thrilling exposition of the barbaric dances—played with firm control. He has wisely omitted the choral parts at the climax, for a chorus cannot possibly perform with the force and clarity of an orchestra, as can be seen in Van Beinum's set. It just gets in the way. The reproduction of each set is excellent. All things considered, we favor the Stokowski disc for the better *El Amor Brujo* and for the remarkable orchestral playing of the *Prince Igor* music. S.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 ("Pathétique"). Vienna Philharmonic Orchestra conducted by Herbert von Karajan. 1-12" disc (*C-ML-4299) \$4.85.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 ("Pathétique"). L'Orchestre de la Société du Conservatoire de Paris conducted by Charles Münch. Three sides, and Tchaikovsky: *Romeo and Juliet* (Overture-Fantasia). London Philharmonic Orchestra conducted by Eduard van Beinum. 2-12" discs in folder (*L-LLP-166/7) \$11.90.

This pair of *Pathétiques* now doubles the previously available versions bringing the total on LP to four, Toscanini and Rodzinski now being joined by Münch and Karajan, offering a version for every purse and nearly every taste. Tchaikovsky's supreme symphonic creation has lost little time in being subjected to various "interpretations" on LP. As Toscanini's impresses us as unreasonably stiff and unsympathetic and often a caricature of the music, we leave him to those who like it that way. Rodzinski's effort is very decent in every respect and is the best LP buy at this time.

As for the present pair, we feel they will answer the needs of different persons very well. For those who like the music exaggerated in every direction—as far as tempo is concerned (not in dynamics, for Karajan is very careful there)—the Vienna performance under Karajan will send them out of this world, to borrow a phrase. He is a master at overstressing every idea in the score. We admit being confused at times, because of the superb playing of the orchestra. It was so great that we even forgot what Karajan was doing. This would be a remarkable *Pathétique* if he didn't tamper with the tempo so much.

Münch's version came as a pleasant sequel to Karajan's, for while Münch becomes (we suspect) nearly as hysterical as Karajan during this work, he doesn't push the tempo around. His conception of the work is along broad lines, and we like it pretty well, especially his smooth, gradual, and tremendous crescendos.

These reminded us of the older Furtwängler recording, which none is likely to surpass!

Why London had to devote one side to the end movements, and put the middle movements on one side, making a total of three sides, and \$11.90, we cannot fathom. It has nothing to do with their claim that it is an uncut performance, which it is, for it is only one minute longer than Karajan's. The odd side performance of *Romeo and Juliet* is competent if not exceptional and while it is a good coupling, we still can't see the symphony on three sides. If London actually cannot get their quality by finer grooving, the reason may be valid, if expensive, because we must admit the reproduction of these discs is exceptional. The *Pathétique* issue on LP is clearly a case where the prospective buyer should sample portions of the various performances before buying. S.

Mozart: Serenade No. 5 in D, K. 204. One side, and **Mozart: Symphony No. 22 in C, K. 162.** Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-5) \$5.95.

The *Serenade* is a seven movement work, all short movements. The serenades, divertimenti, and cassations were different names for practically the same type of music. The form of the serenade lies somewhere between the dance suite and the symphony, retaining the minuet and several movements of the former, and introducing the sonata form of the latter. Mozart was right in the spirit of the times in this music, a period when everybody was intoxicated with elegance and virtuosity, the age of the "gallant" style. Allegros were full of sparkle, movement and brilliance; and andantes, though of superficial sentiment, were at the same time tender and gracious.

The *Symphony No. 22* is a product of Mozart's seventeenth year. Brief and slight as it is, it is astonishing for a lad that age. The first of the three short movements bears the marks of Italian influence—the work was composed shortly after Mozart's return from a long sojourn in Italy. The last movement also has Italian traces, but the second movement is Vienna and Salzburg, lyric and songful.

Henry Swoboda conducts all this music with an ease and grace that become it perfectly. The performances are a joy, so much in the spirit of the thing, and we might add captiously, so different from some Mozart performances which our paragons put out over here. There is more to Mozart than fanatical precision, as anyone can quickly gather from these Viennese performances. This disc should be required listening for music lovers over the NBC network. As the reproduction is clear, bright, and well balanced (tape recorded), the disc gets our fondest blessings. S.

Mendelssohn: Symphony No. 4 in A, Op. 90 ("Italian"). Turin Symphony Orchestra conducted by Mario Rossi. 1-10" disc (*L-LPS-120) \$4.95.

The new "Italian" by London is better than its previous issue conducted by Heinz Unger (previously

available here on English Decca labels). The first movement has more dash and fire than Unger managed to summon. Rossi has a more lyric feeling for the music than we are accustomed to, principally because Koussevitzky has drilled the machine-gun interpretation into our minds. In fact, he has done it so successfully that we prefer it that way. What Rossi's interpretation would be with a first class orchestra is something at which we can only conjecture. His feeling for the music is just and pleasant, his rhythm pretty steady; but his orchestra is not of the first water, and none but the best of orchestras should tackle this work for recording purposes. The string tone is very ordinary and not by any means infallible technically, the woodwinds seem to have a hard time making the grade in those peppery passages, and the ensemble generally is not nearly precise enough for this work. These things you may not notice if you read magazines while listening to records, otherwise you will not fail to pick up these little annoyances.

As a service to our readers, we listened to the LP's of Rossi, Koussevitzky, and Szell, each playing this work. It took a little time, but was indeed revealing. The Szell disc is easily the best in every respect. He has complete control of himself as well as the orchestra, which plays with magnificent precision. There is more earthy excitement in his performance and yet it is a good forthright interpretation—of the rapid-fire style originated by Koussevitzky. The latter's original discing was a topper, but his recent remake merely went through the motions, while the music eluded him. Szell's reproduction is not ideal, but its edgy quality is becoming, and it is the clearest. Finally, it is the only one that thrilled us. It also happens to be complete on one side of a 12" disc, while the others are divided on 10" discs. S.

Bach—arr. Vuataz: *Die Kunst der Fuge* ("The Art of Fugue"). Radio Orchestra of Beromunster conducted by Herman Scherchen. 3-12" discs in album (*L-LLPA-2) \$18.90.

The *Art of Fugue* is Bach's last work. He worked on it in the last two years of his life. When death overtook him, the manuscript remained unfinished. Although he was prevented by death from making his intentions about the *Art of Fugue* clear to posterity, it seems likely that it was to demonstrate what can possibly be done to a fugue-theme. He wanted to demonstrate in a systematic way the different types and possibilities of fugal composition in a series of fugues developed from the same initial theme, containing pieces ranging from the simplest to the most complicated. He did not indicate any instrument(s) and we find versions for organ, string quartet, two pianos, and orchestra. The present transcription for orchestra is by Roger Vuataz and seems to be a considerate one, not too fussy or overdone.

The *Art of Fugue*, which covers six LP sides, is laid out as follows: Group I: Four simple fugues; Group II: Three fugues, the theme in combination with its derived forms; Group III: Four fugues in

double and triple counterpoint, theme in combination with other themes; Group IV: Four two-part canons; Group V: Two pairs of invertible fugues; and finally the 19th Contrapunctus, the last unfinished triple (or quadruple) fugue. After a half-close in measure 233 we arrive at the point where the three subjects begin to combine. After six measures, just when this first combination is over, the manuscript breaks off. There is a simple note in the original manuscript, probably from Philipp Emmanuel Bach's hand, which says: "Over this fugue, where the name BACH has been applied as a counter-subject, the Author has died."

The music is played with nice phrasing, a measure of grace and musical feeling, rather leisurely tempi at times, and a not perfect ensemble, but with great overall effectiveness. The reproduction is thoroughly excellent; surfaces very quiet. S.

Mozart: Symphony No. 41 in C, K. 551 ("Jupiter"). London Symphony Orchestra conducted by Josef Krips. 1-10" disc (*L-LPS-86) \$4.95.

The "Jupiter" is a work of great dimensions—truly one of the greatest symphonies, surely Mozart's greatest. The interpretation of this work generally considered the most compelling is Toscanini's, while Beecham holds the vanguard of connoisseurs who like their Mozart more graceful though no less virile. Also represented on LP discs (Beecham's version is an old one, not on LP; Toscanini's is on LP) is Bruno Walter, who leads the New York Philharmonic in a mettlesome performance just slightly inferior to the above mentioned gentlemen.

We now have another contender in the form of a man whose Mozart is considered his specialty, particularly operatic Mozart. We feel Josef Krips offers a well considered but not outstanding reading of the work. It is good but not exceptional. His style is certainly admirable, yet the result is not an event nor an experience to remember; the magnitude of this symphony is not realized. The same approach to any of several other Mozart symphonies would have resulted in a superior rendition; the "Jupiter" requires more voltage.

There is no authority for the nickname "Jupiter" which has perhaps arisen because of the brilliance of the finale; it is, however, a convenient and established name which serves to distinguish the Symphony from its companions. Mozart's last, it was written in the summer of 1788, together with its companions, the 39th and 40th. All three were written in a period of less than eight weeks, a feat nearly inconceivable. S.

Sessions: Symphony No. 2. Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Seven sides, and **Cowell: How Old Is Song?** Joseph Szigeti (violin) and Henry Cowell (piano). 4-12" discs in album (C-MM-920) \$6. 1-10" disc (*C-ML-2120) \$3.85.

Roger Sessions is among the most serious and important of American musicians although he has never been so effectively publicized as some of his

colleagues. He was born in Brooklyn in 1896. His *Symphony No. 2* received the Naumburg Foundation American Composition Award, which provided for its recording by Columbia. It was also selected by the Music Critics Circle of New York as the outstanding new orchestral composition by an American citizen to be performed locally during the 1949-50 season. The artists who made this recording gave the premier New York performance.

Of his Second Symphony, Mr. Sessions has said, "I feel the Second Symphony as a point towards which I had been moving in a number of previous works . . . Those who desire a clue to the emotional content of the Symphony I would refer to the indications at the head of the various movements and sections . . . I do not wish to go further than this. My music is always expressive in intent, and often has very concrete associations for me. In composing, however, I follow not the associations but the impulsion of the musical ideas themselves, in terms of the melody, rhythm, and harmony . . . The hearer must therefore get from the music whatever it may have for him."

It is, we think, a very compact work quite full of ideas that do not reveal themselves at first hearing. We have heard the work three times (once on the air, twice from this disc), and believe there is more to be gotten from it on further hearings. It is not unpleasant nor too difficult to assimilate. Anyone not hostile to contemporary music will find it worth while to pursue this work. The performance appears to be a vital one; it is well recorded. We suggest playing it through twice before beginning to form an opinion. S.

Mozart: Symphony No. 39 in E-flat, K. 543. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs in album (V-DM-1379) \$4.75. 3-7" discs in box (øV-WDM-1379) \$3.51.

The great *E-flat Symphony No. 39* of Mozart is perfect music for summer listening. It was conceived and written in late spring or early summer, and it reflects this in its unhurried, leisurely gait. The first movement is very pastoral, while the second movement *Andante* is even more pastoral in mood. The well known Minuet is too heavy for a salon dance and suggests rather the outdoors, while the woodwinds enhance this summery feeling. The Finale is one of the most sprightly and lively, almost boisterous, movements in all of Mozart's symphonies. The culminating glory of Mozart's symphonies is the trilogy represented by numbers 39, 40, and 41. Which is the greatest is hardly worth arguing, for each is so different in feeling. The No. 39 is the most serene and least dramatic—a logical choice for your summer programs.

Koussevitzky's devotion to Mozart and Bach has resulted in numerous recordings by him of the principal works of these masters. We think none has been more successful than the present set, which is a joy to hear from first bar to last. The orchestra

plays with uncanny zest and precision, and Koussevitzky directs it with rare interpretive skill. A previous recording by Szell and the Cleveland Orchestra is still to be considered a fine performance, but Koussevitzky is more plastic and his band more glowing. The reproduction is first-rate. Our only suggestion is that Victor lose no time in getting this choice set on an LP disc. S.

Modern Music for Strings. Stuyvesant Sinfonietta conducted by Sylvan Schulman. 1-10" disc (*C-ML-2121) \$3.85.

This LP disc contains several short pieces for strings by modern composers. It is not the sort of record that will have a very general appeal. Specialists in string music will find it interesting; others will probably pass it by. The following composers are represented: Shostakovich; Bartók; Rachmaninoff; Alan Shulman; and Hindemith.

Verdi: I Vespri Siciliani—Overture. Symphony Orchestra of the Augusteo, Rome, conducted by Victor de Sabata. 1-12" disc (V-12-1172) \$1.31. 1-7" disc (øV-49-1143) \$1.

Of the many recordings that have been made of this popular overture this is in our opinion the best. If you wish a record of this selection we suggest the present version.

CONCERTO



Mendelssohn: Concerto in E minor, Op. 64. Alfredo Campoli (violin) and the London Philharmonic Orchestra conducted by Eduard van Beinum. 1-10" disc (*L-LPS-90) \$4.95.

To this reviewer anything Mendelssohn wrote is delightful listening any time, and time after time again. Schubert and Mendelssohn may well be considered together as the greatest melodists of them all. The *Violin Concerto* is convincing evidence that the heaven-sent gift of melody and inspiration was Mendelssohn's. Artist Campoli is fully aware of this too, for his performance is a songful one. This virtuoso does not climb astride the poor Mendelssohn *Concerto* and ride the daylights out of it, as is becoming the custom of many of our fiddlers. We like this interpretation on the point of its justice, but there is even more that is admirable. Campoli's execution is practically flawless, his tone lovely, and the whole operation entirely successful. This includes the accompaniment conducted by van Beinum, of Concertgebouw fame. The orchestra plays well and is recorded superbly, and appropriately—not over amplified. There is infinite lyric beauty in everything connected with this production. We will settle for this LP version of the Mendelssohn *Concerto*. It is one of those performances that can touch you deeply, yet it is not slushy or loosely knit; it is just a magnificent conception fully realized.

Comment on the music is by now superfluous. The The composer wastes no time with classical procedure.

A measure-and-a-half of formal string accompaniment and in comes the soloist with the first theme. From then on it's utterly charming music right through to the vivace third movement; and again our thanks to Campoli for not showing how fast he can play the finale, but rather how beautifully. S.

Dello Joio: Concerto for Harp and Orchestra. Edward Vito (harp) with the Little Orchestra Society conducted by Thomas K. Scherman. 2-12" discs in album (C-MX-339) \$3.50. 1-12" disc, coupled with **Diamond: Music for Shakespeare's "Romeo and Juliet"** (1947) (TNR Aug. '48) (*C-ML-4303) \$4.85.

The young American composer Norman Dello Joio's *Concerto for Harp and Orchestra* was composed in 1944 and was given its first performance by The Little Orchestra Society during the 1947-48 season. The work is in two movements and is scored for flute, oboe, clarinet, bass clarinet, bassoon, two horns, strings and percussion. The first movement is a rather somber passacaglia and the second a tuneful scherzo. As a whole it is the sort of composition that should appeal to reasonably discerning music lovers who are interested in new works. On the LP disc it is coupled with the recording of Diamond's *Music for Shakespeare's "Romeo and Juliet"* which was issued by Columbia in the summer of 1948.

Mozart—arr. Paumgartner: **Concerto in C, K. 314.** Evelyn Rothwell (oboe) and the Hallé Orchestra conducted by Sir John Barbirolli. 2-12" discs (V-C-3954/5) (manual sequence only) \$3.16.

This is the same work as the *Concerto in D major* for flute and orchestra. It is thought that Mozart transposed it to C for the Salzburg oboist, Giuseppe Ferlendis. In any case it is a most cheerful composition full of lovely Mozart melodies—a work that anyone may enjoy. Miss Rothwell gives a fine performance on these discs and she is splendidly supported by the Hallé Orchestra under Barbirolli.

OPERA



Beethoven: Fidelio, Op. 72 (complete opera). (Sung in German). Margarete Bäumer (soprano), Heinz Sauerbaum (tenor), and Manfred Hübner (baritone) with the chorus and orchestra of the Mitteldeutsche Rundfunk (Leipzig) conducted by Gerhard Pflüger. 3-12" discs in album (*Oceanic OCLP-301) \$18.50.

Here is an impressive first recorded performance—that of Beethoven's only opera, *Fidelio*. A newcomer in the field, Oceanic Records presents as its initial release what may well become an historic recording of this landmark in operatic history.

Beethoven's heartaches, revisions and struggles with his sole operatic venture are almost too well-known to be dwelt upon here. The version on these discs is the final revision, and uses the fourth of the

overtures he wrote for it (i.e. the *Fidelio* overture); the spoken dialog is intact and the whole performance creates an authoritative impression.

The leading roles are in capable hands. The title role, that of *Fidelio* or *Leonora* is sung by Margarete Bäumer. Mme. Bäumer possesses a large, dramatic soprano, an intrinsically beautiful voice that is marred by excessive vibrato when pushed—something that Beethoven's music causes her to do rather frequently. Her major aria, *Abscheulicher, wo eilst du hin* is sung expressively, but is rather wobbly in the louder passages. Once past this formidable *scena* she settles down and in the more mezzo passages sings with style and considerable beauty of tone.

Florestan is sung by Heinz Sauerbaum, and he is magnificent! His big aria at the opening of the second act, *In des Lebens Frühlingstagen* is amazingly mature for an artist in his twenties. His fine, manly tenor, his excellent diction and his obvious musicianship, all indicate gifts, both vocal and mental, that augur well for his future.

Manfred Hübner, as Don Pizzaro, is the blackest of villains. He is the possessor of a rich, resonant baritone which he uses well. He is appropriately exultant, fiendish and domineering as the occasion demands and turns in an outstanding performance.

The secondary roles are also well handled. Ursula Engert as Marzelline, Aloys Kuhnert as Jaquino and Adolf Savelkoul as the jailer, Rocco, add materially to the success of the performance. Particularly felicitous is the opening duet between Marzelline and Jaquino.

Dominating the entire production is the masterful direction of Gerhard Pflüger and the inspired playing of the Leipzig orchestra. Herr Pflüger's feeling for tempo and dynamics and his control of the orchestra are something to conjure with. The high spots of the performance are the aria *Ha! welch' ein Augenblick!*, the orchestral portion of Leonora's aria (such horn playing!), Florestan's recitative and aria and the melodrama that follows.

To round out the presentation, Oceanic has supplied good, and at times magnificent, recording; smooth surfaces; and an eminently readable German-English libretto. By and large, the project was a monumental one and those connected with it, artists, technicians and sponsors alike have reason to congratulate themselves. W.

Alfano: Don Juan de Manara—Tu vedi in bel ciel (Act II). One side, and **Mascagni: L'Amico Fritz**—Ed anche Beppe amo (recit.); O Amore, o bella luce (aria) (Act III). (Sung in Italian). Beniamino Gigli (tenor) with orchestra conducted by Rainaldo Zamboni. 1-10" disc (V-DA-1937) \$1.32.

Collectors of Gigli records will doubtless be glad to know that the disc listed above is now available in this country so shortly after it was released abroad. These seldom heard arias are both quite attractive and as sung by the great Gigli they are really thrilling.

Mozart: Le Nozze di Figaro, K. 492—Porgi amor. (Sung in Italian). One side, and **Massenet: Manon—Je ne suis que faiblesse; Adieu, notre petite table (Act II).** (Sung in French). Victoria de los Angeles (soprano) with the Philharmonia Orchestra conducted by Walter Susskind. 1-12" disc (V-DB-6994) \$1.84.

Purists may not approve of Miss Angeles' interpretations of these arias, but for those who simply listen to this disc without thinking of the context of the selections a very enjoyable musical experience awaits them.

Moussorgsky: Boris Godounov—Monologue: I have attained the highest power (Act II). (Sung in Russian). Boris Christoff (bass) with the Philharmonia Orchestra conducted by Issay Dobrowen. 1-12" disc (V-DB-6948) \$1.84.

Verdi: Don Carlos—Ella giammai m'amò (recit.); Domirò sol nel manto mio regal (aria) (Act IV). (Sung in Italian). Boris Christoff (bass) with the Philharmonia Orchestra. 1-12" disc (V-DB-21007) \$1.84.

Boito: Mefistofele—Ave Signor (prologue). One side, and **Boito: Mefistofele—Son lo spirito che nega (Act I).** (Sung in Italian). Boris Christoff (bass) with Philharmonia Orchestra conducted by Nicolai Malko. 1-12" disc (V-DB-21047) \$1.84.

Several English critics have likened Boris Christoff to the great Chaliapin. A.R. writing in *The Gramophone* (London) says: "After hearing this recording (V-DB-6948) there is no doubt in my mind that the mantle of Chaliapin has fallen on Boris Christoff. It is not only that he seems alone amongst singers in possessing a perfect and carrying *mezza voce*, but that he is acutely responsive to the emotional implications of words and really *lives* what he sings." And W.R.A. writing in the same publication states: "This singer (Christoff) arouses in many people fond memories of Chaliapin in his best days . . . I would like to see if he can act as well with face and body as he does with the voice."

The three records listed above arrived in a recent shipment from England and they will give American music lovers a fine opportunity of acquainting themselves with the singing of this outstanding artist.

CHORAL



Elgar: The Shower. One side, and **Gretna Green** (arr. Robertson). Glasgow Orpheus Choir conducted by Sir Hugh Robertson. 1-10" disc (V-B-9897) \$1.05.

The Glasgow Orpheus Choir, which is a feature of the Edinburgh Festival each year, offers two contrasting selections on the present disc. *Gretna Green* is a choral dance in which is incorporated a strathpey and a reel. Elgar's *The Shower* is a choral ballad of much beauty. Both have been splendidly sung and recorded.

Beethoven: Mass in C, Op. 86. Gisela Rathauscher (soprano), Elfriede Hofstaetter (contralto), Alfred Planavsky (tenor), Walter Berry (bass) with the Akademie Kammerchor and Vienna Symphony Orchestra conducted by R. Moralt. 1-12" disc (*VX-PLP-6300) \$5.95.

Haydn: Missa Cellensis in C ("Mariazzellermesse"). Gisela Rathauscher (soprano), Auguste Janacek (alto), Kurt Equilus (tenor), Walter Berry (bass) with the Akademie Kammerchor and Vienna Symphony Orchestra conducted by Hans Gillesberger. 1-12" disc (*HS-HSLP-2011) \$5.95.

Beethoven's *Mass in C* was written at the behest of Prince Esterhazy, Haydn's patron, and was first performed at Eisenstadt on 13 September 1807. Beethoven, who was nothing if not haughty, expressed himself with unusual modesty about it. He said he turned the *Mass* over to the Prince with "much misgiving," for Esterhazy, as he put it, was used to the "inimitable masterpieces of the great Haydn!" His forebodings were justified, for the *Mass* was a disappointment. Said the Prince "But dear Beethoven, what's this you have done again?" This remark deeply offended Beethoven and when the *Mass* was published the dedication read "dem Herrn Fürsten von Kinsky."

The *Mass in C*, coming as it does between such mature works as the Rasoumovsky Quartets and the *C minor Symphony*, harks back rather surprisingly to the first period style. This, however, is quite in accord with the composer's practice of taking a backward look when starting on a new form. The work is dignified and devotional in spirit. The soloists, especially Mme. Rathauscher, are excellent; the chorus, though small, has been well trained. Professor Moralt has welded his ensemble in fine style and gives a thoroughly integrated performance.

Haydn's *Missa Cellensis* in contrast to the Beethoven opus, is comparatively operatic in character, though not so much so as its predecessor *The Mass of St. Cecelia*. The present work dates from 1782 and is transitional, in that it still has elements of the old Neapolitan Cantata (operatic) style, but eschews numerous solo arias in favor of the quartet of solo voices. The soloists in this recording are of high calibre with Mme. Rathauscher again turning in an outstanding performance. Dr. Gillesberger's direction is earnest, sincere and uniformly excellent.

The recording, in each instance has been admirably achieved, the Haydn *Mass* having more room resonance, giving an effect of spaciousness; both recordings are technically above reproach with well-nigh perfect surfaces. W.

Work Songs and Spirituals. De Paur's Infantry Chorus conducted by Leonard de Paur. 4-12" discs in album (C-MM-919) \$6. 1-10" disc (*C-ML-2119) \$3.85.

De Paur's Infantry Chorus is certainly at home with the selections on these discs. We cannot imagine better renditions. If the following titles appeal to

you, listen to these recordings by all means. They are: *Water Boy*; *Tol' My Cap'n*; *Jerry*; *Great Gawd A'Mighty*; *Sweet Little Jesus Boy*; *Honor, Honor*; *His Name So Sweet*; *Take My Mother Home*; and *Listen to the Lambs*.

CHAMBER MUSIC



Haydn: Quartet in D, Op. 64, No. 5 ("Lark"). Hungarian String Quartet. 2-12" discs in album (V-DM-1377) \$3.50. 2-7" discs in box (øV-WDM-1377) \$2.51. Coupled with **Mozart: Quartet No. 15 in D minor, K. 421.** (TNR July '49). 1-12" disc (*V-LMX-1076) \$4.85.

This set of discs will run into very stiff competition with Columbia's issue of the "Lark," coupled with Haydn's *Quartet in B-flat* and both played by the Budapest String Quartet. (*C-ML-4216). Our nod to the Budapest rendition.

Stravinsky: "Duo Concertante" for Violin and Piano. Joseph Szigeti (violin) and Igor Stravinsky (piano). 3-10" discs in album (C-MM-922) \$3.99. Coupled with **Bloch: Baal Shem.** Joseph Szigeti (violin) and Andor Farkas (piano) (TNR Mar. '41). And **Stravinsky: Pastorale for Violin and Wind Quartet.** Joseph Szigeti (violin) and wind quartet conducted by Igor Stravinsky (TNR Mar. '48). 1-10" disc (*C-ML-2122) \$3.85.

The LP disc listed above contains a short recital of modern music by the celebrated violinist, Joseph Szigeti. It is definitely for those who are interested in the modern idiom of Stravinsky and Bloch; others should investigate it with care. The "Duo Concertante," which Stravinsky wrote in 1932 is new to the discs; the other pieces were recorded and released previously as noted in the heading.

VOCAL



Milhaud: Cantate de l'Enfant et de la Mère. Madeleine Milhaud (disease) with the Juillard String Quartet conducted by Darius Milhaud, and Leonid Hambro (piano). 2-12" discs in album (C-MX-341) \$3.50.

Milhaud: Cantate de l'Enfant et de la Mère. Madeleine Milhaud (disease) with the Juillard String Quartet conducted by Darius Milhaud, and Leonid Hambro (piano). One side, and **Milhaud: La Muse Ménagère** ("The Household Muse"). Darius Milhaud (piano). 1-12" disc (*C-ML-4305) \$4.85.

Milhaud's *Cantata of the Child and the Mother* is based upon poems by the Belgian poet, Maurice Carême. These poems may be considered a poetic dialogue between the child and the mother in which the former thanks the mother for bringing it into this wonderful world and the mother gives bits of advice to her child. These are not poems for children, but for thinking adults who love good poetry and beautiful music. We can agree with these senti-

ments, expressed by Columbia, except that we don't know how even thinking adults who love good poetry are supposed to enjoy the subtle fragrance of this work if they can't understand a word that is spoken. We couldn't, because it is done in French. As readers know by now, this reviewer has little patience with anything not in the English language. It is true that cover notes supply a prose translation of the poem, but other than the thoughts expressed, it is of little value in appreciating the Cantata. Mme. Milhaud, the composer's wife, is apparently a fine diseuse, although her inflections and the character of her reading meant nothing to us. This in turn, distracted our attention from the music, which is actually background music. It has such a fine profile of its own; we believe much of it could stand by itself—we would certainly get more out of it than we did out of the French words rattling along with it.

The Household Muse is wholly enjoyable piano music, very simple in construction and easy to hear. It is a sort of synopsis of Milhaud's life in California in which all the elements surrounding his wife, his son, and himself are evoked in this tribute. The performance and reproduction of both works are very fine. S.

Gershwin Songs. Dorothy Kirsten (soprano) with chorus and Percy Faith and his Orchestra. 4-10" discs in album (C-MM-929) \$4.99. 1-10" disc (*C-ML-2129) \$3.85.

A couple of months ago Columbia announced that the versatile Dorothy Kirsten of the Metropolitan had signed a five-year exclusive recording contract. The present series of Gershwin recordings are the first to be released under Miss Kirsten's new contract. We doubt whether any Metropolitan star is better known over the radio than Dorothy Kirsten; she has appeared on any number of important programs. Thus she has a country-wide following and these new recordings should have a wide and substantial sale. She is one of the few operatic stars who knows how to put over a popular song. She fully demonstrates that ability of these discs.

The Gershwin selections are: *Someone to Watch Over Me*; *Do Do Do*; *Love Walked In*; *Love is Here to Stay*; *I've Got a Crush on You*; *Soon*; *Mine*; and *Embraceable You*.

Hugo Wolf Songs to Poems by Mörike and von Eichendorff. Crane Calder (baritone) accompanied by Marion Carley (piano). 1-10" disc (*AL-AL-24) \$3.85.

Allegro issues this attractive 10-inch LP disc of Hugo Wolf songs by a young Baltimore baritone, Crane Calder.

Hugo Wolf, one of the greatest of all song writers, has come into his own on records in late years. Here we have a well-chosen selection of his sensitive works in these ten songs.

His great output of songs was mainly achieved in the small village outside Vienna, where he spent the latter part of his life. Wolf's life ended when he was

43, but it actually ended most tragically seven years earlier when his mind became so seriously impaired that he had to be placed in an institution.

All these songs, with the exception of *Lied eines Verliebten*, can be found in present-day catalogs, some of them sung by far greater artists than Mr. Calder; but here you will find a selection neatly assembled on an LP record that will give you a definite taste of the flavor of this musical genius.

Mr. Calder is obviously a cultured, intelligent singer with rather limited equipment. On high passages his voice is apt to sound constricted. His diction, however, is admirable.

Reproduction of voice and piano (Marion Carley) is excellent; as much cannot be said for the surfaces, which towards the end of each side grow disturbingly noisy.

This disc contains the following songs to poems by Mörike: *Fussreise*, *In der Frühe*; *Lied eines Verliebten*; *Gesang Weylas*; and *Der Tambour*. It also contains the following songs to poems by von Eichendorff: *Nachtzauber*; *Der Musikant*; *Verschwiegene Liebe*; and *Heimweh*.

MAX DE SCHAUENSEE.

Schubert Songs to Poems by Goethe. Ralph Herbert (baritone) accompanied by Frederic Waldman (piano). 1-12" disc (*AL-AL-27) \$4.85.

Setting to music the verses of a great poet is always a difficult and very often a thankless task, for the very thing that makes poetry great is its completeness. Few composers have grappled with such problems so successfully as Franz Schubert. The songs here presented have been carefully chosen and, while they have nothing in common save authorship, they comprise an interesting and varied program.

Mr. Herbert, who is at present a member of the New York City Center Opera Company, is obviously at home in such songs. He is of Viennese birth and training; his excellent diction and his warm, sympathetic voice are tailor-made for German lieder.

Of outstanding interest among the thirteen songs which make up this LP disc are the three opus 12 songs *Gesängen des Harfners* from "Wilhelm Meister." They are philosophical and melancholy in character and are projected with clarity, understanding and a fine sense of style by Mr. Herbert. Equally fine is the famous *Wanderers Nachtlied* (Op. 96, No. 2), with its feeling of vastness and longing all of which is admirably and artistically conveyed.

Several songs in a lighter and happier vein are also included and such gems as *Der Musensohn* (Op. 92, No. 1) and *Geheimes* (Op. 14, No. 2) are treated in more robust style. Mr. Herbert is always faithful both to Goethe and Schubert—no mean accomplishment!

When one has nothing but praise for the performance, it seems a pity that the Allegro engineers could not have seconded the artists' efforts with a better job of recording. There are passages marred by "blasting" and the piano tone is almost pre-electrical in quality, making it very difficult to appraise Mr. Waldman's performance as accompanist. The

piano sounds muddy and rather in the background. Mr. Waldman seems to have been treated as a necessary evil rather than as a co-artist.

It is suggested that the prospective buyer hear the record, if possible, before making his purchase.

In addition to the songs mentioned above the following lieder are also included on this LP disc: *Heidenröslein*, Op. 3, No. 3; *Rastlose Liebe*, Op. 5 No. 1; *An Schwager Kronos*, Op. 19, No. 1; *Meere Stille*, Op. 3, No. 2; *Ganymed*, Op. 19, No. 3; *Jägers Abschied*, Op. 3, No. 4 and *Der Erlkönig*, Op. 1. W.

Night Herding Song (Trad. arr. Coleman and Bregman). One side, and **Every Mail Day** (Trad. arr. Work). George London (bass) accompanied by Josef Blatt (piano). 1-10" disc (V-10-1536) \$1.05. 1-7" disc (øV-49-1120) \$1.

A pair of folk songs by George London who has just finished a most successful season with the Vienna Opera. Those persons who are interested in such ballads will doubtless investigate this disc; others will wonder why it was ever issued.

Schubert: Die Winterreise, Op. 89 (unabridged). (Sung in German). Doda Conrad (bass) accompanied by Lili Kraus (piano). 2-12" discs in album (*VX-PLP-6090) \$11.90.

This month sees the release of the first generally available recording of Schubert's great song-cycle *Die Winterreise*. Previous recordings by Gerhard Hüsch (of whom more anon) Marko Rothmüller and Lotte Lehmann have been expensive, hard to obtain or both. It would be a pleasure to report the present set as entirely satisfactory, but unfortunately such is not the case.

Schubert's ill-starred wanderer offers a considerable problem, for it requires virtually a singing actor—an artist with a complete understanding of the Romantic excesses prevailing at the time Müller wrote his morbid and introspective poems—to convey their meaning and at the same time avoid having them sound ridiculous to 20th century ears. Gerhard Hüsch's recording, made in 1933 for the Schubert Song Society, has been the standard since that time and has never been equaled. His performance is nothing short of amazing; the shadings, the expressiveness of his singing is something heard only once in a generation. The other recordings all fall short of the tremendous heights reached by Hüsch; Marko Rothmüller and Mme. Lehman, while admirable singers, cannot match the truly heroic performance turned in by the greatest lieder singer of our generation.

Doda Conrad comes to his task with many fine qualities. He has a beautiful voice which he handles superbly. His sincerity, his obviously thorough study of the songs all bespeak high artistic endeavor. What is lacking, however, is variety of expression. To put it bluntly the performance here recorded tends to be monotonous. For example, the song *Die Post*, virtually the only song in the cycle that has a flicker of hope in it, is sung by Mr. Conrad as lugubriously as

he sings *Die Krähe*. There is no bitterness, no sense of utter loss present in his singing of *Der Wegfeiser*.

For those who cannot obtain the Society set referred to above, this present performance may be acceptable. After all, it is Schubert at his finest, if somewhat stolidly sung. Mme. Kraus' accompaniments are nothing short of magnificent. Her tone, shadings and superb musicianship are apparent in every note she plays.

Technically, the recording is of a high order, with surfaces to match. W.

Respighi: E se un Giorno Tornasse. (Sung in Italian). Victoria de los Angeles (soprano) accompanied by Ivor Newton (piano). One side, and **Respighi: Stornellatrice.** (Sung in Italian). Victoria de los Angeles (soprano) accompanied by Gerald Moore (piano). 1-10" disc (V-DA-1930) \$1.32.

These Respighi songs will probably be new to most of our readers. However, we hope that those who are interested will not be deterred because of that fact. Make their acquaintance and we feel sure that you will feel rewarded after you have listened to them. Miss Angeles has a voice of great beauty—clear as a flute but with a fullness and warmth that cannot help being appealing.

Dowland: In Darkness Let Me Dwell. One side, and **Dowland: Fine Knacks for Ladies.** Alfred Deller (counter-tenor) accompanied by Desmond Dupré (guitar). 1-12" disc (V-C-3951) \$1.58.

Alfred Deller with the aid of Desmond Dupré's sympathetic accompaniments gives us an idea of what the Elizabethan singers must have sounded like. Both selections are by the celebrated English composer and lutanist, John Dowland (1563-1626).

PIANO



Bach—arr. Philipp: Concerto in A minor (after Vivaldi). Three sides, and **Bach—arr. Luboshutz: Nun komm', der Heiden Heiland** (Chorale Prelude, Peters Vol. VII, No. 45). Pierre Luboshutz and Genia Nemenoff (duo-pianists). 2-12" discs in album (V-DM-1378) \$3.50. 2-7" discs in box (øV-WDM-1378) \$2.51.

This album is definitely for those persons who are interested in two-piano recordings—it is very much more two-piano music than it is Bach. We do not say this to belittle the great skill of Luboshutz and Nemenoff—we enjoyed listening to these discs but we did not feel that we were listening to Bach—we were listening to a very fine duo-piano team. The reproduction throughout is superb.

Chopin: Sonata No. 2 in B-flat minor, Op. 35. One side, and **Chopin: Fantasie in F minor, Op. 49.** Guiomar Novaës (piano). 1-12" disc (*VX-VLP-6230) \$4.85.

Admirers, and there are a host of them in the United

States, of the brilliant Brazilian pianist, Guiomar Novaës, will doubtless be pleased to know that this fine LP disc is available. The recording has been nicely accomplished and the surfaces of this disc exceptionally quiet.

Piano Music of Bach. Gyorgy Sandor (piano). 5-12" discs in album (C-MM-918) \$7.25. 1-12" disc (*C-ML-4304) \$4.85.

Ouverture à la manière Française (Partita No. 7 in B minor).

Fantasia in C minor (Peters Vol. IX, No. 7).

Chromatic Fantasia and Fugue in D minor (Peters Vol. IV, No. 1).

Gyorgy Sandor certainly gives excellent performances of these Bach compositions and Columbia has been very successful with the recordings. Collectors of Bach will very likely find them of great interest.

Tchaikovsky: Dumka, Op. 59 and **Tchaikovsky: Nocturne in C minor** and **Tchaikovsky: The Harvest** and **Tchaikovsky: Waltz in F minor** and **Tchaikovsky: Humoresque, Op. 10, No. 2.** One side, and **Prokofiev: Summer Day—Suite.** Ray Lev (piano). 1-12" disc (*CH-CHC-26) \$4.85.

The distinguished American pianist, Ray Lev, gives a short recital on this LP disc. A few short and easily enjoyed pieces by Tchaikovsky on the first side and Prokofiev's lovely *Summer Day Suite* occupies the reverse side. If you are not familiar with Miss Lev's recordings, the present record offers a very nice introduction.

Liszt: Polonaise No. 2 in E. Moura Lympny (piano). 1-12" disc (V-C-3950) \$1.58.

We cannot imagine a more stirring performance of this well-known Liszt selection than Moura Lympny gives us on this imported disc. Beginning in a quiet and restrained manner, this fine artist builds gradually in emotion until she ends in a brilliant and dashing finale. It is breath-taking.

Bach: Toccata, Adagio and Fugue in C (Peters Vol. III, No. 8)—**Adagio.** One side, and **Bach: (6) Little Preludes** (Peters Vol. VII, No. 1)—No. 4 in D. Dame Myra Hess (piano). 1-12" disc (V-C-3960) \$1.58.

A new record by Dame Myra Hess is always a cause for rejoicing. The present disc which recently arrived from England is no exception. Two charming little Bach selections superbly played and recorded!

Chopin: Nocturne No. 2 in E-flat, Op. 9, No. 2. One side, and **Chopin: Prelude No. 25 in C-sharp minor, Op. 45.** Alfred Cortot (piano). 1-12" disc (V-DB-21018) \$1.84.

Those of us who have admired Cortot through the years and have made a collection of his records will be more than interested in this recent recording. This great pianist, now past seventy years of age, still appears occasionally upon the concert platform and less than a year ago made some recordings for HMV. He

has lost none of his great depth of meaning and the charm of his extreme delicacy is evident in his playing of these two Chopin selections.

Milhaud: La Muse Ménagère ("The Household Muse"). Darius Milhaud (piano). One side, and **Milhaud: Cantante de l'Enfant et de la Mère**. Madeleine Milhaud (diseuse) with the Juillard String Quartet conducted by Darius Milhaud, and Leonid Hambro (piano). 1-12" disc (*CML-4305) \$4.85.

NOTE: For review of this disc see under VOCAL.

ORGAN



Buxtehude: Prelude and Fugue in D. Henrik Glahn (organ). 1-10" disc (V-X-7219) \$1.05.

Students and lovers of the organ will surely be interested in this little disc. Henri Glahn at the organ of the Jaegersborg Church gives a performance that cannot help pleasing even the most critical—faithfully reproduced.

Organ Music of Buxtehude. Robert Noehren, playing the Schlicker organ in Kenmore Presbyterian Church (Buffalo). 1-12" disc (*AL-AL-41) \$4.85.

Chaconne in E minor

Fugue in C

Prelude and Fugue in E

Prelude and Fugue in A minor

(4) *Chorale Preludes*

Allegro continues the distinguished series of organ recordings by Robert Noehren with a program of Buxtehude. This is something organists and those who indulge in organ discs will welcome. One can find much to admire in this composer, of whom Parry had this to say: "The breadth and scope of his works, his power of putting things in their right places, his daring invention, the brilliancy of his figuration, the beauty and strength of his harmony and above all a strange tinge of romanticism which permeated his disposition, mark him as one of the greatest composers of organ, except the one and only Bach."

Anyone who enjoys the various Bach organ records which are on the market will derive equal pleasure from this disc. There is a striking similarity in the feeling and impression and the type of pleasure one receives from listening to the music of these two great composers. The four chorale-preludes which Mr. Noehren plays are: *In dulci jubilo*; *Vater unser im Himmelreich*; *Ach Herr, mich armen sunder*; and *Ich ruf zu dir*, the third being an exquisite setting of the Passion chorale melody.

Noehren again uses the baroque organ in Buffalo, which is recorded very well. The organ is interesting, Noehren's registration nicely varied, with the tuttis full and rich. His style is good and not dry or prosaic. This series stands up well beside the more heralded

Biggs Columbia series. If these gentlemen will keep out of each other's way and not duplicate material, the organ situation will be in a healthy state before long. The present disc is recommended without reservation. S.

A Concert for Organ. Richard Keys Biggs playing the organ in the Church of the Blessed Sacrament (Los Angeles). 1-10" disc (*CL-L-8089) \$3.85.

This disc is good for only one purpose: to introduce the organ as a concert instrument to those who have not yet accepted it. The reasons are quite apparent. The music is a hodge podge that will not appeal to organ fans, and the performances are of the romantic rather than the severe type. Also, the organ is a warm, luscious toned instrument of some twenty years ago—it is really a fine instrument, built by Casavant in 1928, with some changes wrought in the intervening years.

On one side of the LP disc Mr. Biggs (this is Richard Keys, no relation of E. Power also of organ recording fame) plays the Bach *Tocatta and Fugue in D minor*. This is umpteenth recording of the work, and likewise the umpteenth interpretation. It is generally a straight playing, with a reasonable amount of Biggs' ideas inserted; after all, it is a rhapsodic thing which requires individual artistry. We would call it very acceptable. This side of the disc will make its appeal felt, to those who acquire this disc, after the second side has been digested. The second side contains these selections: Sibelius' *Chorale* from Finlandia, *The Fifers* by Francois Dandrieu, *March Champetre* by Boex, the Schubert *Ave Maria*, and Bach's *Fugue in E minor* ("The Cathedral"). Capitol labelled this disc carelessly. The second band is *The Fifers* and the third band is *March Champetre*; they have them reversed. These two are pieces that will appeal on first hearing; Biggs plays *The Fifers* very nicely. The Sibelius and Schubert get theatrical treatment. The Bach should never have been torn away from its fine prelude, but the fugue alone is still a great work.

The reproduction is good, although the pedal, particularly one big juicy reed, is often too prominent at the expense of the higher registers. It is clear throughout with a nice quality. The disc is recommended to those who want to break the ice with something they can enjoy. S.

Bach: The Greater Catechism (complete) (from "The Clavierübung, Pt. III"). Robert Noehren, playing the Schlicker Organ in Kenmore Presbyterian Church (Buffalo). 2-12" discs in folder (*AL-AL-57) \$9.70.

Long Playing records have certainly inspired record manufacturers to greater heights than even the most optimistic among us had ever dreamed possible. In November 1949 we reviewed a cut version of this work as performed by the distinguished German organist Fritz Heitmann, playing on the famous old Arp Schnitger organ at Charlottenburg Palace, Berlin (*CL-P-8029). Now our domestic recorders have

issued this uncut masterpiece with Robert Noehren playing the baroque organ in Buffalo, also used in other recordings previously issued.

Our opening sentence in the previous review was: Anyone who owns any organ record, other than popular, and particularly any Biggs records, will not want to miss this choice release. We can only change one thing—you shouldn't miss this work, but now there are two releases from which to choose. We would suggest acquiring the present performance, because for most persons, the quality of the organ and the character of its tone will be more appealing. It is a baroque organ of appropriate design for playing this music, and Mr. Noehren registers it with great skill. His playing has a bit more warmth than Heitmann's, and at times we feel there could be even more warmth than either exhibits. Noehren's tempo is invariably more deliberate than Heitmann's, which may account, in part, for the present recording consuming four LP sides compared to Capitol's two sides; Capitol's disc contains fewer Chorale-Preludes, of course.

Bach conceived the idea of expressing in the language of tones the inner meaning of Luther's catechism. Using as a basis five hymns, he constructed an Organ Mass, the spirit and meaning of the texts being explored and illuminated through musical contemplations in the form of chorale-preludes. Several of his greatest chorale-preludes are found in this Mass, surrounded by the "St. Anne" prelude and fugue, serving as introduction and closing section. Sandwiched between the *Prelude* and the *Fugue in E-flat* ("St. Anne") are the following Chorale-Preludes: *Kyrie, Gott Vater in Ewigkeit; Christe, aller Welt Trost; Kyrie, Gott, Heiliger Geist; Allein Gott in der Höh' sei Ehr'; Dies sind die heil'gen zehn Gebot; Wir glauben all' an einen Gott, Schöpfer; Vater unser im Himmelreich; Christ unser Herr zum Jordan kam; Aus tiefer Noth schrei ich zu dir; Jesus Christus, unser Heiland.* S.

VIOLIN

Bach: Sonata No. 5 in C for Unaccompanied Violin ("Sonata No. 3"). Adolf Busch (violin). 3-12" discs in album (C-MM-926) \$4.75. Coupled with **Bach: Concerto No. 1 in D minor.** Eugene Istomin (piano) with the Busch Chamber Players (TNR Sept. '46). 1-12" disc (*C-ML-4309) \$4.85.

The present *Sonata No. 5 in C* to us is the least interesting of Bach's six unaccompanied violin sonatas. However, the very talented Adolf Busch brings out much that we had missed in other performances that we have heard. If you are interested in this work you will probably be highly pleased with this Columbia LP Recording. It is coupled with a fine recording of Bach's *Concerto No. 1 in D minor* which was released on standard records several years ago.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv+596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

The Wagner Operas. By Ernest Newman. xii+724+v pp. Frontispiece and 550 musical examples. Alfred A. Knopf (New York). Price \$5.85.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—Aeol, AL—Allegro, BL—Bibletone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Gramophone, DI—Disc, GIOA—Grecian Inst. of America, HS—Haydn Society, HW—Hargall, L—London Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 $\frac{1}{2}$ rpm.
 † indicates 45 rpm.

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The New Records

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A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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Records: 1950 Edition. By David Hall. ix + 524 + xx pps. Alfred A. Knopf (New York). Price \$5.

Considering his famous *The Record Book* (International Edition), which covered all American and most European recordings of serious music available at the end of 1947, as a base from which to start, David Hall, in his new book, lists every classical recording (33 $\frac{1}{3}$, 45, and 78 rpm) issued in this country since that time together with a vast number of the most important European releases. The recordings are arranged alphabetically by composer and each is criticized for performance and technical quality. Therefore the record collector who has both of these books is in a position to make an intelligent choice of practically any recording of serious music that is presently offered for his selection. Copies of Mr. Hall's earlier book are still available. The price is \$3.95.

Records: 1950 Edition is divided into two parts. The first section of some seventy pages is devoted to a detailed description of what has happened in the record industry since the beginning of 1948. The various record speeds and the new methods of recording are carefully considered and intelligently discussed. The numerous small independent recording companies that have sprung up since the advent of LP recording are each given a paragraph or two, in which their particular aims are described and their most important recordings are considered. Toward the end of this section the state of the record industry in each of the various European countries is evaluated. What has been accomplished by the various record manufacturers in these countries since the end of World War II is considered and their most important recordings are called to the reader's attention. After reading Part I, the record col-

lector should feel that he has a very good general idea of what is happening, and what is about to happen, in the field of the art of recording on both sides of the Atlantic.

Part II is devoted to Mr. Hall's reviews of the various recordings. These are, as most record collectors know, brief, intelligent, unbiased, and certainly to the point. Mr. Hall never lets one in doubt as to his appraisal of a recording or how it compares with another of the same composition. Following these reviews are three very valuable indexes: Subject Index to Part I; Index to Composers and Index of Principal Performing Artists.

Mr. Hall has covered so many important facets of the record industry that it is impossible for this reviewer in the limited space allotted him to mention but a few of them. We hope that we have indicated that this is just the sort of a book that every record collector will enjoy and find of inestimable value.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33 $\frac{1}{3}$ r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

ORCHESTRA



Symphony in Brief. Columbia Symphony Orchestra conducted by Charles O'Connell. 4-12" discs in album (C-MM-924) \$6. 1-10" disc (*C-ML-2127) \$3.85.

Charles O'Connell has selected the most tuneful and attractive movement from each of eight well-beloved symphonic works for this set of discs. For those for whom a complete symphony is just a little too much, these tasty samples may well be very

pleasing. It is just possible that some folks may select these recordings to be used for dinner music.

Here we have the First Movement of Mozart's "Symphony No. 40;" the Third Movement of Beethoven's "Eroica" (Symphony No. 3); the Second Movement of Mendelssohn's "Scotch" Symphony (No. 3); the Third Movement of Brahms' "Symphony No. 1;" the Third Movement (titled "The Young Prince and The Young Princess") of Rimsky-Korsakov's symphonic suite "Scheherazade"; the Finale of Sibelius' "Symphony No. 2;" the Finale of Franck's "Symphony In D Minor"; and the Finale of Tchaikovsky's "Symphony No. 4."

Beethoven: Symphony No. 8 in F, Op. 93. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 3-7" discs in box (øCL-KCM-8080) \$3.52.

Beethoven: Symphony No. 8 in F, Op. 93. One side, and **Beethoven: Symphony No. 1 in C, Op. 21.** Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 1-12" disc (*CL-P-8079) \$4.85.

Brahms: Tragische Ouvertüre, Op. 81. One side, and **Schubert: Rosamunde, Op. 26—Overture;** and **Beethoven: Die Geschöpfe des Prometheus, Op. 43—Overture, Allegretto, Finale;** and **Beethoven: Die Ruinen von Athen, Op. 113—Marcia alla Turca.** Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 1-12" disc (*CL-P-8078) \$4.85.

Mengelberg is a willful old character whose exaggerations sometimes enhance the music and make it thrilling, and at other times just get in the way of an otherwise good performance. The *First Symphony* suffers from his heavy handed monkey-business in the first movement, but in the last movement he is capital. Generally speaking it is not the best *First* on discs. Capitol's LP dubbing leaves something to be desired too, the run-off grooves at the very end of the final movement have extraneous matter from the preceding final heavy chords filtering through, completely spoiling the effect. This should never have been passed by their staff. The *Eighth* is a better job technically as well as interpretively. It has a fuller sound, probably a later recording, at any rate a better one. Mengelberg is much more at home in this work, and it is thoroughly enjoyable. The final grooves of the *Eighth*, like the *First* have that intermodulation bleeding through which spoils things again. We presume this will be corrected in future pressings of this disc, because it's pretty bad as well as unforgivable.

Mengelberg's reading of the Brahms *Tragic Overture* is considered by many to be the top one on discs. When we reviewed the 78 rpm pressing of this work last fall we said: "Mengelberg delivers this score with uncommon nobility and majesty, and gets deeper into the music than many who try this difficult work. It is the equal of any other recording of the work, better than most." We stick to that opinion at this time. The most interesting part of this disc, however, is the

Prometheus music. The ballet excerpts, *Allegretto* and *Finale*, are a choice novelty. One hears the music which Beethoven later used as the theme for the finale of the *Eroica*. Mengelberg does this music superbly, and gives also the best disc version of the *Turkish March*. He is completely out of his element in the wonderful *Rosamunde Overture* and murders it from first bar to last, even to sloppy orchestral playing. Never heard such poor stuff from him; how did this slip into an otherwise fine disc? S.

Bizet: Carmen Suite. London Philharmonic Orchestra conducted by Anthony Collins. One side, and **Bizet: L'Arlesienne Suite** (Excerpts from Suites I and II). London Philharmonic Orchestra conducted by Eduard van Beinum. 1-12" disc (*L-LLP-179) \$5.95.

These popular Bizet selections are well played and splendidly recorded on this LP disc. A good record to demonstrate the high quality of London *ffrr* reproduction.

Mozart: Serenade No. 9 in D, K. 320 ("Posthorn Serenade"). Orchestra of the Vienna State Opera conducted by Jonathan Sternberg, featuring Helmut Wobitsch (posthorn). 1-12" disc (*HS-HSLP-1012) \$5.95.

As far as we have been able to learn this is the first complete recording of this mighty interesting Mozart work. It dates from 1779 and was probably written for some festive occasion, for it is largely gay and tuneful. It is just the sort of selection that one can enjoy at first hearing, yet it has enough variety so that one will not tire of it easily. It takes its name, "Posthorn Serenade" from the use of a posthorn in the sixth movement.

The posthorn is a short coiled instrument in A without valves. In olden days it was used by the mail coach rider to announce his arrival in a town or village. When the Haydn Society decided to record this work in Vienna they had difficulty in finding a posthorn player and had about decided to substitute an A trumpet. However, someone remembered that there was a musician in the city who had made a hobby of collecting posthorns and playing them largely for his own amusement. He was Helmut Wobitsch. Mr. Wobitsch, when approached, was more than delighted to appear with the State Opera Orchestra for the recording and thus we have an authentic performance of this delightful serenade.

We have no hesitation in recommending the present record to music lovers of all classes—it should have a universal appeal.

Smetana—arr. Szell: Quartet No. 1 in E minor ("From My Life"). Cleveland Orchestra conducted by George Szell. 4-12" discs in album (CMM-887) \$6. 1-10" disc (*CML-2095) \$3.85.

George Szell has taken Smetana's famous string quartet, "From My Life," in which the composer indicates his emotional life, beginning with "romantic longing" and ending with "the catastrophe of deafness, reminiscences of happier days, and resigna-

* indicates LP 83 1/4 rpm.
ø indicates 45 rpm.

tion," and developed it into a symphonic suite for orchestra. To us it was very impressive and we rather feel that it should find a welcome place on various symphony orchestra programs. Its lovely melodies should appeal to music lovers generally. We urge our readers to listen to this recording when the opportunity affords.

Hits of "The Golden Twenties." Morton Gould and his Orchestra. 4-10" discs in album (CMM-932) \$4.99. 1-10" disc (*CML-2132) \$3.85.

Briefly this set of discs contains eight hit tunes from "the Golden Twenties" played in the Morton Gould mood of today. For those of us who are old enough to remember these tunes as they were played at our college proms the present recordings are only confusing. Youngsters who are not bothered with any such romantic memories may find them quite fascinating. The tunes are: *Stumbling; Avalon; Diane; Charleston; Moonlight on the Ganges; Nobody's Sweetheart; I'll See You in My Dreams; and I Love You.*

Haydn: Symphony No. 22 in E-flat ("Der Philosopher"). One side, and **Haydn: Symphony No. 35 in B-flat.** Vienna Symphony Orchestra conducted by Jonathan Sternberg, with Christa Fuhrmann (cembalo). 1-12" disc (*HS-HSLP-1009) \$5.95.

Haydn: Symphony No. 38 in C. One side, and **Haydn: Symphony No. 39 in G minor.** Vienna Symphony Orchestra conducted by Jonathan Sternberg, with Rudolf Spurny (oboe) and Christa Fuhrmann (cembalo). 1-12" disc (*HS-HSLP-1010) \$5.95.

Here are two more LP discs in the Haydn Society's brilliant series of recordings of Haydn symphonies, most of which have not been recorded previously. They are well up to the high standard set by the earlier releases and those persons who are making a collection of these splendid records will surely find them highly acceptable.

Mozart: Symphony No. 39 in E-flat, K. 543. One side, and **Mozart: Symphony No. 41 in C, K. 551 ("Jupiter").** Bavarian State Radio Orchestra conducted by Hans Rosbaud. 1-12" disc (*ME-MG-10038) \$4.85.

In view of the fact there are adequate LP recordings of both of these Mozart symphonies by domestic orchestras, we can see no particular reason for versions by the Bavarian State Radio Orchestra being issued in this country. However, there may be enough persons who are making a collection of recordings of the various symphony orchestras of the world to make the present release worth while. We rather doubt it.

Ravel: La Valse. Boston Symphony Orchestra conducted by Charles Münch. 1-12" disc (V-12-1207) \$1.31. 1-7" disc (øV-49-1213) \$1.

As there are splendid recordings of this selection available on both LP and 78 rpm discs, we can see no especial reason for issuing this one. Münch gives

a fine reading and it is well recorded by RCA Victor; but couldn't Mr. Münch's efforts have been directed to a selection which really needed a good modern recording?

Sibelius: Valse Triste, Op. 44. One side, and **Sibelius: The Tempest, Op. 109, No. 2—Berceuse.** Leopold Stokowski and his Symphony Orchestra. 1-12" disc (V-12-1191) \$1.31. 1-7" disc (øV-49-1168) \$1.

Two pleasing Sibelius selections nicely played and faithfully recorded at low volume—music that most anyone may enjoy.

CONCERTO



Beethoven: Concerto No. 1 in C, Op. 15. Walter Giesekeing (piano) with the Philharmonia Orchestra. 1-12" disc (*CML-4307) \$4.85.

Of the five great Beethoven piano concertos now in the active repertoire, the present one is actually the second in order of composition although it is catalogued as No. 1, which simply means that it was the first to be published. Beethoven wrote more than five piano concertos; there is a short one in E flat, composed when he was fourteen years old, and another in D major, of which only the first movement now exists, presumably composed sometime between 1788 and 1793. The so-called No. 1 was written in 1797.

It is possible that Beethoven never wrote anything more Mozartean than the first two piano concertos. But more important is the fact that as the music of the C major progresses, the authentic and striking individuality of the composer (then twenty-nine) emerges in certain characteristic modulations and scale passages and in breadth and intensity. The later Beethoven is discernible in the dash and humor of the final movement.

Of the various recordings available of the Beethoven *First Concerto* none pleases us more than this new one by Giesekeing. He had recorded it many years ago, but that one lacked a solid orchestral backing as well as good reproduction. The present set does not have the finest of orchestral backing as far as razor-edge precision is concerned; however, the style and rapport with the soloist are quite good. The reproduction is excellent with nice English piano quality. Giesekeing interprets the music brilliantly, with the requisite lightness and yet with authority. It is completely satisfying, and has our highest recommendation. S.

Boccherini: Concerto in D for Flute and Strings. Paul Renzi (flute) with the Gothic String Ensemble. One side, and **Marcello: Concerto in C minor for Oboe and Strings.** Paolo Renzi (oboe) with the Gothic String Ensemble. 1-12" disc (*CH-CHC-50) \$4.85.

This LP disc is of real importance for several reasons. In the first place it contains some lovely music by two Italian composers whose works are seldom

heard these days—Luigi Boccherini (1743-1805) and Benedetto Marcello (1686-1739). We don't believe that either of these thoroughly charming little chamber works has been recorded before and thus each possesses an element of novelty that should appeal to many music lovers—especially those who are interested in the music of an era long since passed. Another feature of this unusual disc is that it serves as a fine introduction to two very talented musicians—Paul Renzi, who, when little more than a boy, was chosen as the first flutist of the San Francisco Symphony under Monteux, and is presently staff flutist of the NBC, and Paolo Renzi, who, as far as we know is no relation to Paul, is first oboist with Toscanini and the NBC Symphony Orchestra. Paolo was formerly first oboist in the Radio Music Hall Orchestra and with the Wallenstein Sinfonietta. We thoroughly enjoyed the superb playing of these two artists and recommend them to the attention of all discerning music lovers. More than a word of praise should be given to the Gothic String Ensemble for the finely balanced support that it gave to the soloists.

Tchaikovsky: Concerto in D, Op. 35. Ruggiero Ricci (violin) with the New Symphony Orchestra conducted by Sir Malcolm Sargent. 1-12" disc (*L-LLP-172) \$5.95.

The choice of several performances of the Tchaikovsky Violin Concerto is now available to LP buyers—the situation is almost as good as it is with *Pathétiques*. Columbia has two versions, one by Milstein and a newer one by Stern; we presume Victor will soon issue the Morini recording on LP. In many respects, as regards performance, the older Heifetz rendition was a top-notch that remains unique with its impeccable playing and compelling feeling. Milstein offered a very good performance with a sane interpretation, while the new Stern set is excellent in every respect including the best of reproduction and a capital accompaniment by Hilsberg and the Philadelphia Orchestra. We would settle for this one among the three available LP discings. Erica Morini offered a performance of magnificent breadth, expansive, highly personalized in interpretation but mighty convincing and neatly executed. It will be a pleasure to welcome it on LP discs.

London recorded this work a few years ago with Ida Haendel, but our recollection of the effort is cloudy now. However, the new one by Ruggiero Ricci brings a great artist back to us. His records for Vox-Polydor have brought forth praise time and again in these columns. Here he tackles a difficult though very popular piece and is against formidable competition. He has strength in crystal clear *ffrr* reproduction, and a well played accompaniment. His playing is again a demonstration of his enormous virtuosity, and he is right at the top with the best of the others in that department. We don't feel that he has the style or the smoothness of Stern in this work, and if he executes the difficulties more properly he does it consciously and noticeably. This is certainly a fine

recording, but the overall effect is a shade below his competitors. It's worth a hearing, and you may be swayed by the reproduction. S.

Mozart: Concerto No. 20 in D minor, K. 466. Lili Kraus (piano) with Pro Musica Orchestra conducted by Enrique Jorda. One and one-half sides, and **Mozart: Rondo in D, K. 485** and **Mozart: Minuet in D, K. 355.** Lili Kraus (piano). 1-12" disc (*VX-PLP-6290) \$5.95.

The 20th Concerto is considered Mozart's most popular one, yet it appears here for the first time on LP records, while numerous other LP discs of Mozart piano concertos have been issued. It is a most gracious work, probably the most accessible and the best introduction to Mozart's piano concertos. It is romantic music, melodious, with a *Romanza* second movement of surpassing beauty and a Finale that lingers long in the mind. The drama, motion, outbursts, all make the work attractive and appealing.

Lili Kraus is a highly respected artist, especially among record collectors of a few years ago. All her work is well executed and played with proper style. The *D minor Concerto* receives a distinguished reading, one that is able to stand beside previous recordings by Fischer, Walter, and Iturbi. As these sets are quite old or possibly unavailable, comparisons are unnecessary, except to mention that Fischer's version is generally considered the top one. Our opinion of the present version is high. Mme. Kraus plays with skill and impeccable taste and fine style. Jorda's orchestral part is very good with ample life and spirit, but not overdone. The reproduction is wide range with a good true piano tone. We think Vox caught the major companies napping with this one, and future versions have a high mark at which to shoot when they bring out any new editions. Anyone anxious to get the 20th on LP will do well to take this one.

As the first two movements are on one side, with the third occupying only part of the reverse, two solo piano numbers are used as fillers. The *Rondo in D* is a lighter work using a theme of Johann Christian Bach though treated in the manner of Phillip Emanuel's rondos. The *Minuet in D* is a later work, pleasant enough for an encore. Both are beautifully played and recorded. S.

Vivaldi: Concerto in E-flat, Op. 33, No. 1. One side, and **Vivaldi: Concerto in G minor, Op. 12.** Peter Rybar (violin) with the Vienna Symphony Orchestra conducted by Rudolf Moralt. 1-12" disc (*WEST-WL-50-6) \$5.95.

The soloist, Peter Rybar, is said to be one of the prominent European violinists. To judge from these concertos he is an accomplished fiddler with a clear, not too large tone, and secure technique. He and Moralt, leading conductor of the Vienna State Opera, sail into the Vivaldi concertos with great gusto. The results are distinctly pleasant and exhilarating. Vivaldi, along with Corelli, has always appealed to us, although we confess two-thirds of his music sounds

pretty much alike. It is genuinely appealing and jingles along nicely, and doesn't seem to require too much concentration. If you wish to get serious about it all, there is of course, the usual explanation contained on the cover of this disc. But we just like to put on a disc such as this for its relaxing effect.

Vivaldi was a virtuoso violinist of his day and all his writings are grateful to that instrument. His mastery was applied to the development of the violin concerto; Bach was a student of Vivaldi's form, and as you know, made over twenty arrangements of Vivaldi's concertos for other instruments.

The *E flat Concerto* for violin solo, strings and continuo is more pretentious than the *G minor*, which is more profound and more compact. In both, the solo instrument alternates with full orchestra very often, the solo passages exhibiting violinistic skill. The slow movements are songful and the finales dancelike. As we said before, it's all very bright and elegant and jogs along nicely. The reproduction, tape recorded, is first rate. If you like this type of music, you will be completely satisfied with this disc. S.

Vivaldi-Bach—arr. Tamburini: **Concerto in B minor**. Mario Salerno (piano) with the EIAR Orchestra conducted by A. La Rosa Parodi. One side, and **Vivaldi: Concerto Grosso in D minor, Op. 3 No. 11** (from "L'Estro Armonico"). EIAR Orchestra conducted by A. La Rosa Parodi. And **Vivaldi**—trans. Gentili: **Violin Concerto in C**—Largo. EIAR Orchestra conducted by Mario Figuera. 1-12" disc in album (*CE-50,023) \$5.95.

Bach's Italian contemporary Antonio Vivaldi, is continually gaining in favor with present day music lovers. There is a definite movement going forward in Italy to put Vivaldi in his proper place in musical history, and all over the world the sales of recordings of his works are steadily increasing.

The present LP disc contains several Vivaldi selections that certainly should help his world-wide celebrity. The artists who made these recordings are more than adequate and the reproduction is thoroughly satisfactory.

CHAMBER MUSIC



Bartók: Music for String Instruments, Percussion and Celesta. Los Angeles Chamber Symphony conducted by Harold Byrns. 3-12" discs in album (CL-ECL-8048) \$5.25. 3-7" discs in box (CL-KCM-8048) \$3.52. 1-10" disc (*CL-L-8048) \$3.85.

A whole volume might be written about this unusual work. We can do little more than identify it with the hope that those music lovers who are interested will investigate this fine recording of it. It dates from 1936 and was first performed at Basel, Switzerland under the baton of Paul Sacher early in 1937. In the fall of the same year it was given its American premiere by John Barbirolli with the New York Philharmonic. Performances by the Boston,

Philadelphia and other leading orchestras soon followed.

The work in four movements is based on Hungarian folk music and is scored for violins, four violas, four violoncellos, two contrabasses, piano, celesta, harp and various percussion instruments. The Los Angeles Chamber Symphony is made of a group of players most of whom are soloists and many of whom are employed by the various moving picture studios. Throughout the year they devote themselves to the study of neglected masterpieces which they eventually give public performances. The director of this group is Harold Byrns, who was born in Germany in 1903. He was assistant conductor of the Berlin State Opera under both Erich Kleiber and Leo Blech. Mr. Byrns came to America in 1936 and since that time has composed and arranged much music for many outstanding films.

Prokofiev: Quartet No. 2 in F, Op. 92. Gordon String Quartet. 1-12" disc (*CH-CHC-8) \$4.85.

This outstanding recording was originally issued by Concert Hall on 78 rpm discs as one of its limited editions. It received superlative reviews. It is thus a great joy to know that it is now generally available, and on one LP disc rather than six conventional ones.

Opus 92 was written in 1942, when Prokofiev was taking a vacation from the German bombardment of Moscow in Kabardino-Balkaria, a republic in the Eastern Caucasus. The composer describes his work as "the combination of one of the least known varieties of folk-song with the most classical form of the quartet." Its strange melodies may not appeal at once but a better acquaintance will very likely prove them to be quite fascinating. That was this reviewer's experience. The solid worth of the musical structure is immediately evident to any discerning musician and thus one does not feel that he is wasting his time in making an effort to appreciate something that is of doubtful value. The fine performance of the Gordon String Quartet calls for the highest praise. The best of Concert Hall LP reproduction is in evidence.

Beethoven: Trio No. 3 in C minor, Op. 1, No. 3.

One side, and **Beethoven: Trio No. 1, Op. 121a** ("Ten Variations on 'Ich bin der Schneider kakadu'"). Alma Trio: Roman Totenberg (violin), Adolph Baller (piano) and Gabor Rejto (violin). 1-12" disc (*AL-AL-40) \$4.85.

Beethoven: Sonata No. 5 in F, Op. 24 ("Frühling")

("Spring"). One side, and **Beethoven: Sonata No. 6 in A, Op. 310, No. 1**. Roman Totenberg (violin) and Adolph Baller (piano). 1-12" disc (*AL-AL-47) \$4.85.

Beethoven: Sonata No. 2 in G minor, Op. 5, No. 2.

One side, and **Beethoven: Sonata No. 4 in C, Op. 102, No. 1**. Gabor Rejto (violin) and Adolph Baller (piano). 1-12" disc (*AL-AL-50) \$4.85.

The three Allegro LP discs listed above contain a wealth of fine Beethoven chamber music. We wish that space would permit our considering each of them

separately. We hope that our readers will not think them unimportant because we are reviewing them as a group. All of the selections are played by members of the Alma Trio, that very fine organization that has made so many splendid recordings. We are sure that music lovers generally will be satisfied with the performances. Allegro has done a fine job of recording throughout—our only criticism is that two of the three review discs (*AL-AL-47 and *AL-AL-50) sent us had a number of annoying little clicks which rather spoiled the delicate music. Early Allegro records were almost entirely free of these extraneous noises and we do not understand why they are appearing on some of the recent releases.

Walton: Quartet in A minor. One side, and **Villa-Lobos: Quartet No. 6 in E major.** Hollywood String Quartet: Felix Slatkin, Paul Shure, Paul Robyn, Eleanor Aller. 1-12" disc (*CL-P-8054) \$4.85.

Discerning lovers of chamber music will doubtless welcome this fine recording of William Walton's *Quartet in A minor*, which had its first public performance via the B.B.C. in the spring of 1947. It was introduced by the Blech String Quartet. Critics pointed out immediately that this work was certainly in the mood of present-day England—"a heightened emotional intensity and a conscious effort toward purposeful frugality."

It is in the usual four movements, and while it does not offer too many problems upon first hearing it, it is the sort of work that one wishes to hear again and again at reasonable intervals. One wishes to listen and then digest, and after a pause to listen again. It has much to offer, and to our mind it is an important piece of chamber music—one that deserves the earnest thought and consideration of music lovers who are willing and able to think. It has been given an entirely appropriate rendition by the Hollywood String Quartet.

The *Villa-Lobos Quartet No. 6 in E* (Quartetto Brasileiro No. 2) was recorded several years ago by the Stuyvesant String Quartet (see TNR October 1947). It is the sort of work that should appeal to those who have a taste for Stravinsky. The present version by the Hollywood group made this quartet, which is not easy to grasp, more intelligible to us, with a seemingly more pointed interpretation.

OPERA

Mozart: Idomeneo, Re di Creta, K. 366 (complete opera). (Sung in Italian). Greta Menzel, Gertrud Hopf, and Gertrud Grob-Prandl (sopranos); Horst Taubmann, Herbert Handt, and Erich Majkut (tenors); and Anton Heiller (bass) with the Chorus of the Vienna State Opera and the Vienna Symphony Orchestra conducted by Meinhard von Zallinger. 4-12" discs in album (*HS-HSLP-2020) \$23.80.

Idomeneo is undoubtedly the least known of

Mozart's great operas. Other dramatic works of his hold the stage and are, in fact, among the most popular operas in the repertoire; but *Idomeneo* is known only by the overture and the aria *Zeffiretti lusinghieri* to the great majority of musicians and music lovers in this country.

There is an excellent reason for this, however. Mozart's opera is cast in the static and no longer used form of *opera seria*—a form that Alfred Einstein says, "bore the curse of Apollo, which never permitted it, even within its own frame, to approach perfection." Nowadays, no *opera seria* hold the stage at all and our present operatic repertoire consists of the very different realistic or *verismo* opera, the Wagnerian music drama and, of course, Mozart's later works. Nevertheless, *Idomeneo* is a work of superlative merit. It is said that Mozart himself valued and loved this opera most among all his works, and this any true music lover can understand.

An exceptionally capable cast of singers has been assembled for this recording and they perform the extremely difficult music in a manner that is above reproach. None of the voices could be called great; but all, without exception, exhibit a high degree of musicianship, artistry and sense of style that is highly communicative. The *Ilia* of Gertrud Hopf is a magnificent conception. She has a fresh, youthful voice that is more than equal to the demands placed upon it, and in addition her diction and phrasing all bespeak the thoroughly accomplished artist. Greta Menzel as *Idamante*, son of *Idomeneo*, is truly Mozartian in her projection of a role fraught with pit-falls for the unwary singer. Elektra is sung by Gertrud Grob-Prandl and here again the outstanding characteristic is above average musicianship. Her singing of the aria *D'Oreste, d'AJace!* is one of the most thrilling experiences in this set. The title role is sung by Horst Taubmann who, in the first two acts, sings with great beauty of tone but in the final act is not in good voice and a tremulo mars his singing. What never fails him, however, is his fundamental training and sense of the Mozart style, both of which amply compensate for any vocal lapses. The minor parts of *La Voce*, the High Priest, and *Arbace* are sung as though they were principal roles by Anton Heiller, Erich Majkut and Herbert Handt respectively. The chorus and orchestra are excellent and Meinhard von Zallinger's direction is out of the top drawer by any standards. All of the artists, conductor, principals, chorus and orchestra give the impression of loving the music, which is as it should be.

As always in opera, but especially in *Idomeneo*, it is the music that counts. The last scene in the second act, for example, that begins with a barcarolle, includes a wonderful *terzetto* and ends with the storm and curse of the people—there is nothing in music like it! The quartet *Andrò ramingo e solo* wherein *Idamante* takes his leave, is one of Mozart's most moving and deeply felt creations. These passages alone justify the recording.

* indicates LP 33 1/3 rpm.
 ♪ indicates 45 rpm.

Also included in this complete performance is the sparkling Ballet Music (K. 367), beautifully played by von Zallinger and the Vienna Philharmonic. The accompanying brochure includes, in addition to an Italian-English libretto, an informative article on *opera seria* in general and *Idomeneo* in particular. The recording is uniformly excellent.

The Haydn Society's presentation of this great and historic opera is a memorable one—one to turn to again and again, to study, to enjoy, to love. W.

Donizetti: Lucia di Lammermoor—Ardon gl' incensi (Act II). One side, and **Benedict: Il Carnevale di Venezia**. (Sung in Italian). Marimi del Pozo (soprano) with the Philharmonia Orchestra conducted by Warwick Braithwaite. 1-12" disc (V-C3967) \$1.58.

This disc gives us an opportunity of hearing the brilliant young Spanish coloratura, Marimi del Pozo. Miss Pozo is still in her very early twenties and from what we have just heard it would seem that she has a very bright future. Her voice is generally pleasing to listen to and she is always right on the key; however, some of her very high notes seem a bit steely at times. She will probably be able to round them a little as time goes on.

Verdi: La Forza del Destino—Son giunta! grazie, o Dio! (recit.); Madre, pietosa Vergine (aria) (Act II). (Sung in Italian). Joan Hammond (soprano) with the Chorus of the Royal Opera House, Covent Garden, directed by Douglas Robinson; and the Philharmonia Orchestra conducted by Walter Susskind. 1-12" disc (V-DB-21019) \$1.84.

Collectors of operatic recordings will doubtless be pleased to know of this recently recorded version of this scene from *La Forza del Destino*. It was released in England a couple of months ago and was well received by the London critics. As Joan Hammond is highly regarded on this side of the Atlantic, it is not too much to expect that the present disc will enjoy a wide sale among American opera lovers.

Two Scenes from "Don Giovanni." Ljuba Welitch (soprano) with Alessio de Paolis (tenor) and the Orchestra of the Metropolitan Opera Association conducted by Fritz Reiner. One side, and **Song Recital**. Ljuba Welitch (soprano) accompanied by Paul Ulanowsky (piano). 1-10" disc (*C-ML-2118) \$3.85. **Two Scenes from "Don Giovanni"** also available on 78 rpm, 2-10" discs in album (C-MX-340) \$2.89.

The two scenes from "Don Giovanni" here presented by Columbia are Donna Anna's big arias *Or sai che l'onore* from the first act, and *Non mi dir* from the second act. The first act aria is preceded by the long recitative beginning with the words *Don Ottavio son morta!*

Miss Welitch's Donna Anna is not convincing, at least on records. The principal reason is that she is not suited vocally for the role, and this stricture is made in the full knowledge that there are few

more glorious voices extant today. Miss Welitch is literally tireless and the ease with which she sings plus her unerring sense of pitch almost carry her through. Her voice and manner, however, are not those of a *grand dame* which Donna Anna must be in order to achieve a semblance of reality. Alessio de Paolis is woefully mis-cast as Don Ottavio and Fritz Reiner doesn't help matters any with his rapid tempi. The result, especially in the first act aria, is a performance that lacks dignity; one that becomes, in fact, almost a caricature of Mozart's intentions. The *Non mi dir* is somewhat better, but still falls short of being first-rate.

The reverse side of this LP disc shows us Miss Welitch, for the first time on records, as a *lieder* singer. Extended comment is not needed here. It is sufficient to say that Miss Welitch is in fine voice and thoroughly at home with her material. The songs are not of any great moment, musically, with the possible exception of Moussorgsky's *Star, Tell me*. Included in the group are two by Dargomijsky: *I grieve* and *The Miller*; two by Josef Marx: *Hat dich die Liebe berührt* and *Valse de Chopin*; and two by Richard Strauss: *Die Nacht* and *Cacilie*. Paul Ulanowsky supplies sympathetic accompaniments and Columbia has seconded everyone's efforts with fine recording and quiet surfaces. W.

R. Strauss: Der Rosenkavalier—Presentation of the Silver Rose (Act II). One side, and **R. Strauss: Der Rosenkavalier**—Da lieg' ich (Finale, Act II). (Sung in German). Elizabeth Schwarzkopf and Irmgard Seefried (sopranos); Dagmar Hermann (contralto) and Ludwig Weber (bass) with the Vienna Philharmonic Orchestra conducted by Otto Ackermann. 1-10" disc (*C-ML-2126) \$3.85.

Richard Strauss' comic opera *Der Rosenkavalier* was first produced in Dresden on 26 January, 1911, and since that time has become firmly entrenched in the operatic repertoire.

Columbia's release of these scenes is welcome, for since the classic RCA-Victor album (VM-196) with Lehmann, Schumann and Mayr, there has not been an adequate recording of these portions of the opera.

In the Presentation Scene, Irmgard Seefried as Octavian and Elizabeth Schwarzkopf as Sophie are magnificent. They indulge in some pianissimo singing that, for sheer loveliness, would be hard to equal. This is one of the most beautiful portions of the score, and as here recorded the music shimmers and glows in most enchanting fashion. Also included is the duet that follows the presentation of the rose.

The other side begins some minutes later after Octavian, in a rage over the coarseness and conceit of Baron Ochs, pinks him with his sword. The record begins with Ochs bemoaning his wounds (*sic*). He perks up when he is handed a *billet doux* from what purports to be a maid-servant. With Ochs brooding happily over this, the act comes to a close. Ludwig Weber's conception of the vulgar Baron Ochs von Lerchenau is reminiscent of that of the late Richard Mayr. Nothing is over-drawn, there is no clowning

or "over-bidding" of the type so often substituted for acting on the operatic stage. Vocally, Herr Weber is excellent. He has a rich, resonant bass that is always used artistically. Dagmar Hermann is capable in the minor role of Annina.

The transfer of the foreign recording to LP as achieved by Columbia is only a fair job. There seems to be excessive snap and crackle on the surfaces as well as some high frequency distortion. W.

Operatic Arias. Galliano Masini (tenor) with orchestra. 1-12" disc in album (*CE-50.034) \$5.95.
Manon Lescaut—Ah! Manon mi tradisce (Act II).
Tosca—Recondita armonia (Act I); E Lucevan le stelle (Act III).

Adriana Lecouvreur—La dolcissima effigie (Act I); L'anima ho Stanca (Act II).

Aida—Celeste Aida (Act I).

Fedora—Amor ti vieta (Act II); Mia Madre (Act II); La fante mi svela l'immondo ritrovo (Act II).

Andrea Chenier—Sì, fui soldato (Act III); Come un bel dì di Maggio (Act IV).

Cavalleria Rusticana—Addio alla madre.

Operatic Arias. Cesare Siepi (bass) with orchestra. 1-12" disc in album (*CE-50.035) \$5.95.

I Vespri Siciliani—O tu, Palermo (Act II). (TNR June '49).

Don Carlos—Ella giammai m'amò (recit.); Domirò sol nel manto regal (aria) (Act IV). (TNR June '49).

Nabucco—Tu sul labbro de veggenti (Act II).

Ernani—Infelice, e tu credevi (Act I).

Don Giovanni—Deh, vieni alla finestra (Act II).

La Sonnambula—Vi ravviso, o luoghi ameni (Act I).

L'Italiana in Algeri—Le femmine d'Italia.

Il Barbiere di Siviglia—La Calunnia è un venticello (Act I).

Mefistofele—Son lo spirito che nega (Act I). (TNR June '49).

Being a tenor must be very difficult and being an Italian tenor must be particularly trying, for the ever-present shades of one's predecessors are invariably invoked by press agents and critics alike. Galliano Masini, one-time member of the Metropolitan Opera Company (1938-39 season) is no exception.

The Cetra-Soria Company has artfully assembled an operatic recital designed to exploit Sgr. Masini's fine *tenore robusto*. It is the same type of voice—though not always of the same calibre—as that of Zenatello, Martinelli, Ziliani and, as discerning record collectors may have recently discovered, Mario Del Monaco.

Included in the recital are three arias or scenes from Giordano's undeservedly neglected opera *Fedora*. These excerpts are stunningly sung particularly *La fante mi svela l'immondo ritrovo*, which is a highly

descriptive and dramatic portion of the score. The two arias from *Andrea Chenier* are also sung superbly with more than the usual regard for nuance and shading. The *Tosca arias* and *Celeste Aida* are three prime war horses, excellent for comparative purposes. Galliano Masini more than holds his own with the majority of recorded performances of recent years—di Stephano's waxing of *E Lucevan le stelle* excepted. The music from *Adriana Lecouvreur* is dull and even Masini's artistry cannot make it interesting. Better than average singing of arias from *Manon Lescaut* and *Cavalleria Rusticana* complete this very Italian LP disc. The recording is uneven, ranging from fair to good.

Cesare Siepi, the young La Scala bass, is also presented this month in another beautifully contrived operatic recital. Still in his mid-twenties, Siepi sings with what can only be described as astonishing authority in one so young. He is a real basso with a bigger voice than his compatriot, Italo Tajo, and rather similar to that of the veteran Tancredi Pasero. In addition to the fine voice is a better than average ability to sing with expression. The foregoing attributes are apparent in his singing of the aria *Vi ravviso* from "La Sonnambula." Here the *bel canto* is very much in evidence and the florid passages are easily sung. Equally well conceived, although in appropriately different style, are the arias from *Nabucco* and *Ernani*. The ubiquitous *La Calunnia* is pleasantly free from excesses that have ruined many other recordings of this famous aria. Sgr. Siepi fails badly only once—in his performance of the *Serenade* from "Don Giovanni." He sings well (he could not do otherwise) but he misses the point entirely and, in addition, is miscast; the result is a mournful rather than a spritely presentation of this delightful music. To atone for this lapse, however, there is a first recording of some delicious music from Rossini's *L'Italiana in Algeri*. Musically the aria is a direct descendent of the Catalog Aria from "Don Giovanni," though of somewhat coarser texture. Cesare Siepi sings it for all it is worth. It is, with the *Sonnambula* excerpt, the outstanding performance on the disc. The recording is uniformly good.

Both these albums have the usual dividends from Cetra-Soria in the form of fine Italian-English libretti plus a resumé of the plot of each opera represented. W.

Donizetti: Il Campanello. (Sung in Italian). Clara Scarangella (soprano), Miti Truccato Pace (mezzo-soprano), Angelo Mercuriali (tenor), Renato Capecchi (bass-baritone), Sesto Bruscantini (basso) and EIAR Orchestra and Chorus conducted by Alfredo Simonetto. 1-12" disc in album (*CE-50.027) \$5.95.

In recording Donizetti's one act opera, *Il Campanello*, Cetra has taken a step well off the beaten track. The step is one that lovers of Italian opera will applaud.

First produced in 1836, *Il Campanello di Notte*, to give the work its complete name, was written the

year following the production of *Lucia di Lammermoor* and precedes such more famous works as *Don Pasquale* and *La Favorita*. The entire opera, words and music, was written within the space of one week and, what is more surprising than this obvious tour-de-force, shows no signs of hasty writing or slovenly composition.

The cast assembled for this recording ranges from competent to excellent. The singers, all of whom will very likely be new to American listeners, sing with gusto, and with certain knowledge of *opera buffa*; they enjoy themselves hugely. As the bedeviled apothecary Don Annibale, Sesto Bruscantini gives a humorous, well conceived performance. He is a first rate basso-cantante with a flair for comedy. Clara Scarangella sings Serafina, wife of Don Annibale. Here is a light coloratura soprano, very forward and somewhat inclined to be thin and shrill. She is excellently cast, however, and sings with unerring accuracy of pitch. The inevitable triangle is completed, surprisingly enough, by a baritone, Renato Capecchi, as Serafina's cousin and former lover. Sgr. Capecchi's singing is somewhat rough and uneven at the start but improves tremendously as the performance progresses until in his final scenes, as the singer who has lost his voice and as the old man with a prescription to be filled, he is nothing short of magnificent.

Sound effects ranging from slamming doors to fire-crackers add to the realism of the performance which has been well recorded. As usual, Cetra has supplied an excellent Italian-English libretto—doubly valuable here, for an understanding of the words is essential to grasp the humor of the many situations.

Il Campanello deserves the attention of all opera lovers for it is a prime example of festival opera—a form that was often trivial but always entertaining.

Operatic Recital. Mattia Battistini (baritone) with accompaniments. 1-10" disc (*ETERNA-ELP-451) \$3.85.

I Puritani—Ah! Per sempre (Act I).

Guglielmo Tell—Resta immobile, e ver la terra (Act III).

Hamlet—Comme une pâle fleur (Act IV); O vin dissipe la tristesse (Act II).

When we tried to find out something about the originals of the Battistini discs dubbed onto this LP record we ran up against a stone wall. From the information on the sleeve of the record we note that none of the arias were ever issued in America, but we can find no Battistini discography that lists them at all. We talked to a number of our collector friends, and they had never heard of any of these arias by Battistini, either.

However, there is no mistaking the great voice of the one and only Mattia Battistini (1857-1928), the baritone whose fame in this country rests solely on his records, for he never appeared here. The voice comes through loud and clear, although one must

expect (and, indeed, finds) considerably more surface noise than he is accustomed to on LP discs (although probably not more than he would find on the originals of these arias, if he had them). A "must" for collectors of voices of the Golden Age.

VOCAL

Schumann: Dichterliebe, Op. 48. (Sung in German).

Mack Harrell (baritone) accompanied by George Reeves (piano). 3-12" discs in album (V-DM-1387)

\$4.75. 3-7" discs in box (øV-WDM-1387) \$3.51.

The song-cycle *Dichterliebe* contains some of Robert Schumann's most inspired writing. It was composed in the year 1840, the same year that saw him finally able to marry his beloved Clara Weick. The sixteen songs that comprise the cycle are the very essence of romanticism, and Schumann, working in the small form of the song, is in his element.

Mack Harrell, the distinguished American baritone, was in fine voice for this recording and he sings intelligently. His phrasing and diction are excellent while his general approach to the music is in good taste. There is nothing maudlin or excessively sentimental in Mr. Harrell's singing. Some fine *mezzo-voce* singing in the song *Am leuchtenden Sommermorgen* and a superb performance of the difficult *Die Alten, bösen Lieder* are outstanding in a set of songs that requires fine singing throughout.

The recording is not one of the first order, however, because of artistic and technical lapses on the part of the Victor engineers and supervisors. To begin with, the voice is too forward with the result that the piano part, which is an integral part of the cycle, is relegated to the background. In addition there is a lack of what may be called, for want of a better word, atmosphere about this set of records. The recording is two-dimensional—it is as though the singer was in a bare room, with the audience sitting on soap boxes. American recording engineers do not know how to record *lieder*—that is the long and short of it.

It is a pity, for Mack Harrell deserves a better fate. And as a crowning blow there are no separating bands between songs. Since there are from three to four songs to each record side it is virtually impossible to select an isolated song. This is inexcusable.

There are several other recordings of this song-cycle available, notable among which are the Panzera-Cortot version (V-DM-386) and the Schiotz-Moore waxing (V-DB-6270/72).

Chinese Songs. Yi-Kwe Sze (bass) accompanied by Nancy Lee Sze (piano). 1-10" disc (*CH-CHC-48) \$3.85.

From the notes that accompany this unusual record we learn:

"It is very difficult to give an accurate characterization of Chinese vocal music. Few foreigners are able to imitate Chinese vocalization. As in the case of Russian, the language sounds seem to proceed from



the nose, the tongue and the teeth, while the lips have relatively little to do. Chinese ritual or sacred music tends to be rather tender and plaintive. In popular music songs are apt to take the form of recitative, ballad or folk song, and art song, all of which vary in emotional character.

"The present recording contains both traditional songs of a folk and ballad style, and modern art songs which show the influence of western music. Throughout one detects the pentatonic scale; but this is so closely woven with western harmony—the Chinese often make no distinction between melodic line and harmony)—that the music is as easy to listen to as a Schubert lied or an American ballad."

When we listened to this record our first impression was that of Chaliapin singing a Russian folk song. All of the eight songs of this disc were fascinating to us and we are sure that our discerning readers will find it entirely worth while at least to listen to several of them.

Yi-Kwe Sze was born in Shanghai and studied at the National Conservatory of Music in that city. He has been in the United States for several years and has given any number of very successful recitals. He has appeared at Town Hall and Carnegie Hall in New York. His wife, Nancy Lee Sze, also attended the National Conservatory in Shanghai and is his regular accompanist.

Songs of Hugo Wolf. (Sung in German). Blanche Thebom (mezzo-soprano) accompanied by William Hughes (piano). 3-10" discs in album (V-DM-1380) \$4. 3-7" discs in box (øV-WDM-1380) \$3.51.

Hugo Wolf, that strange, unhappy genius who wrote highly individualistic songs in the latter part of the 19th century, is well represented on records. The Hugo Wolf Society in its six volumes recorded one hundred songs, and recently there have appeared some domestic releases of a more modest nature.

RCA Victor presents Blanche Thebom in a carefully chosen selection of eight songs. The set offers a good introduction to Hugo Wolf's lieder. With the exception of rather poor enunciation, Miss Thebom turns in a praiseworthy performance. Her intonation is perfect, while the singing is accomplished with consummate ease and great beauty of tone. Miss Thebom's ability to project the mood of the song (very important at any time—indispensable with Wolf) is very much in evidence in the *Elfenlied* and *Cophtisches Lied No. 2*.

The vitally important piano part is in the capable hands of William Hughes. That the accompaniments are of the utmost importance can be gathered from the fact that Wolf did not write "songs" on the title pages of his volumes but "songs for voice and piano."

The Wolf songs contained in this album in addition to those mentioned above are *Auf einer Wanderung*; *Verschwiegene Liebe*; *Verschling der Abgrund*; *Um Mitternacht*; *Schlafendes Jesukind*; and *Auf dem grünen Balkon*.

The recording is adequate but RCA-Victor's disinclination to use separating bands for the individual songs is difficult to understand. W.

Love Songs. Jan Peerce (tenor) with orchestra conducted by Warner Bass. 3-10" discs in album (V-DM-1398) \$4. 3-7" discs in album (øV-WDM-1398) \$3.51.

Jan Peerce is unquestionably one of America's outstanding operatic artists but we would hardly say that he is an ideal interpreter of "love ballads." We are sure that such a singer as James Melton could have given renditions that would have been much more acceptable to a greater number of persons interested in such selections. The songs in the present album are: *A Dream*; *For You Alone*; *I Love You Truly*; *I Love Thee* (Grieg); *Kashmiri Song*; and *A Little Love, A Little Kiss*.

Padilla: Valencia. One side, and **Kaye: Wanderin'.** Robert Merrill (baritone) with Hugo Winterhalter's Orchestra and Chorus. 1-10" disc (V-10-1542) \$1.05. 1-7" disc (øV-49-1243) \$1.

The popular and versatile Robert Merrill, with aid of a mixed chorus, brings back *Valencia*, a song that everyone was whistling some twenty or thirty years ago. It is coupled with an American ballad entitled *Wanderin'*. This disc certainly won't add anything to Mr. Merrill's musical stature, but it should bring in a tidy sum in royalties.

Godowsky: Alt Wien. One side, and **Sieczynski: Wien, die Stadt meiner Traume.** (Sung in English). James Melton (tenor) with orchestra conducted by David Broekman. 1-10" disc (V-10-1540) \$1.05. 1-7" disc (øV-49-1170) \$1.

Old Vienna and Vienna, City of My Dreams, two well-known ballads extolling the virtues of that famous city, are nicely sung in English with a slight Irish accent by the popular tenor, James Melton.

Lara: Granada. One side, and **Buzzi-Peccia: Lolita.** (Sung in Spanish). Mario Lanza (tenor) with orchestra conducted by Ray Sinatra. 1-12" disc (V-12-1192) \$1.31. 1-7" disc (øV-49-1169) \$1.

Admirers of the brilliant young tenor, Mario Lanza, will doubtless welcome this record containing two popular ballads sung in Spanish. Reproduction—excellent.

Music of Ralph Benatzky. Marcel Wittrisch (tenor) with the Zurich Tonhalle Orchestra conducted by Victor Reinshagen. 1-12" disc (*L-LLP-158) \$5.95.

Here is some mighty pleasing popular music of pre-Hitler Vienna—most of it will probably be new to many of our readers, for it is seldom heard in this country. All of it is from the pen of the Austrian operetta composer, Ralph Benatzky (1884-). In this collection will be found vocal and instrumental numbers from the following operettas: *Das weisse Rössl*; *Adieu Mimi*; *Drei Musketiere*; *Herzen im Schnee*; and *Mein Schwester und Ich*.

Marcel Wittrisch is "tops" in music of this character and the Zurich Tonhalle Orchestra is no stranger to the tradition of these gay and tuneful melodies.

CHORAL



Mozart: Mass No. 17 in C minor, K. 427. Rosl Schweiger and Hertha Toepper (sopranos), Hugo Meyer-Welfing (tenor), George London (bass), with the Vienna Symphony Orchestra and the Chorus of the Vienna Academy conducted by Meinhard von Zallinger, featuring Anton Heiller (organ). 2-12" discs in album (*HS-HSLP-2006) \$11.90.

Here is another very important Anno Sancto release by the Haydn Society—Mozart's *Great Mass in C Minor*.

This incomplete but nevertheless monumental work was written after Mozart had cast off the yoke of the Archbishop of Salzburg and become interested in Freemasonry. Though Mozart desired and gained his greater freedom, he never ceased to be a devout member of his faith, and for this reason one cannot assume that his sudden emancipation had anything to do with his not completing the mass.

This is an altogether grand affair, showing the composer at his greatest. The Vienna Symphony Orchestra and the Akademie Chorus of Vienna, all under Meinhard von Zallinger, undertake the work with excellent soloists. Miss Schweiger, in particular, shines effulgently in the many clear, high and intricate soprano solos, including the celebrated *Et Incarnatus Est*, which she sings most beautifully.

The recording is admirable—a really fine and pains-taking job. There are unusually lengthy and erudite notes on the *Great Mass in C Minor* by Dr. William H. Ober, printed on the two inside covers of the album. A very thrilling experience!

MAX DE SCHAUENSEE.

Schubert: Mass in E-flat. (Sung in Latin). Soloists, Akademie Kammerchor, and Vienna Symphony Orchestra conducted by Rudolf Moralt. 2-10" discs in album (*VX-PLP-1750) \$7.70.

The *Mass in E Flat*, the sixth work in this form composed by Schubert, was written in the last year of his life. As so often happened, Schubert never heard an actual performance of his work, since the Mass was first performed in public on 4 October 1829, in Vienna.

The work is one of exquisite beauty. The music, grandiose and sombre by turn, is characterized by a deep religious feeling that is touched frequently by an unearthly and transcendental beauty. Especially noteworthy in this connection is the *Gratias agimus* section of the *Gloria*. This passage alone is almost worth the price of the entire set—but there is more. The *Credo*, with its beautiful song-like melodies, is contrasted with the powerful *Et resurrexit* and *Sanc-*

tus; both of which create an effect of incomparable grandeur. The *Benedictus* brings a return to the unearthly, piercing beauty of the *Gloria*, music that is almost Mozartian in its broad celestial harmonies.

The soloists are of high calibre, eminently capable of all that is required of them. Professor Moralt's direction shows a loving regard for the music and he is ably seconded by the work of the chorus and the Vienna Symphony.

Harold Schonberg's notes that accompany the set are a model of what such texts should be; the recording, surfaces, and breaks between the sides are all that could be desired.

For those whose knowledge of Schubert is limited to a few songs and a symphony or two, this work will come as a revelation. Unreservedly recommended.

W.

English Madrigals and American Part Songs. Randolph Singers conducted by David Randolph. 1-12" disc (*CH-CHC-52) \$4.85.

One side of this LP disc contains eight short English madrigals; the other, five American part songs. The success of the Randolph Singers first LP disc (*CH-CHC-36) containing 16th century French and Italian madrigals was such that the present record has a ready market awaiting it. Certainly these gifted artists rate with the best in their chosen field of part-song singing, and Concert Hall has nicely caught the very spirit of their superb renditions on these LP discs.

Bach: Singet dem Herrn (Motet No. 1). Choir of The Berlin State Academy. One side, and **Bach: Nun ist das Heil und die Kraft** (Cantata No. 50) and **Bach: Du Hirte Israel, höre** (Cantata No. 104). Berlin Philharmonic Orchestra and Chorus conducted by Carl Schuricht. 1-10" disc (*CL-L-8077) \$3.85. 3-7" discs in box (øCL-KCM-8077) \$3.52.

On these discs we have some lovely Bach religious music beautifully sung by two great German choral organizations. Capitol is to be congratulated for making these Telefunken recordings available in this country. We are sure that they will be of real interest to a large number of music lovers.



DICTION

Miller: Death of a Salesman. Thomas Mitchell (as Willy Loman) with members of the original cast and Arthur Miller (narrator). 2-12" discs in album (*D-DX-102) \$11.70.

Decca, following its superb recording of *The Cocktail Party* (which, by the way, sold quite well throughout the country) offers this month a recorded version of the very successful and really great play, *Death of a Salesman*. Thomas Mitchell plays Willy

Loman and he is supported by the original Broadway cast.

In a note that accompanies this album, the author, Arthur Miller states:

"In the recording of *Death of a Salesman* every scene from the original play is presented. There are certain contractions, rather than deletions, but these are occasional. No character has been omitted and none of the action has been slighted. The only departure from the play is the introduction of a narrator who serves to set the scenes."

The original music composed by Alex North serves as an appropriate background in the recording just as it did in the stage play.

It would seem to us that in this Decca recording another important step forward has been taken in preserving for future generations a record of the contemporary theatre.

Barrie: Peter Pan. Jean Arthur, Boris Karloff, Marcia Henderson, Peg Hillias, Joe E. Marks and members of the current Broadway cast with orchestra conducted by Ben Steinberg. 6-12" discs in album (C-MM-931) \$8.50. 1-12" disc (*C-ML-4312) \$4.85.

Columbia has really done a fine piece of work in recording Barrie's whimsical *Peter Pan*—a recording that should appeal to children of all ages from four to eighty. The services of the original New York cast, headed by Jean Arthur and Boris Karloff, has been engaged for this interesting task. A very good narrator in the person of Torin Thatcher ties the various scenes together, and appropriate incidental music has been supplied by Alec Wilder. The lovely songs that Leonard Bernstein composed for the New York production appear in their proper places. All in all it is a grand job and we do not hesitate to recommend it without reservation.

The Prayer of the Holy Year. Spoken by His Holiness Pope Pius XII. One side, and **Perost: Hymn of the Pilgrims.** Polyphonic Choir of the Academy of Sta. Cecilia (Rome) conducted by Mo. Bonaventura Somma. 1-12" disc (V-12-1218) \$1.31. 1-7" disc (øV-49-1253) \$1.

Here is a record of great religious and historical significance. His Holiness Pope Pius XII has written this Prayer for the Holy Year in English and has recorded it for distribution throughout the English speaking world. It was recorded by the Vatican Radio Station by Concession. The reverse side of this disc very appropriately contains *Hymn of the Pilgrims*, which was written by Maestro Don Lorenzo Perosi for the great service that opened the Holy Year on 24 December 1949 at St. Peter's. It is beautifully sung by the Polyphonic Choir of the Academy of Sta. Cecilia, Rome.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv + 596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

The Wagner Operas. By Ernest Newman. xii + 724 + v pp. Frontispiece and 550 musical examples. Alfred A. Knopf (New York). Price \$5.85.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—Asch, AL—Allegro, BL—Biblestone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Griegian Inst. of America, HS—Haydn Society, HW—Hargail, L—London Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 1/3 rpm.
ø indicates 45 rpm.

H. ROYER SMITH COMPANY

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

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"The World's Record Shop"

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OCTOBER, 1950

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LONG PLAYING (33 $\frac{1}{3}$ r.p.m.) records have been available in England for the last couple of months and from the reports that have reached us, they have been received with great enthusiasm. Not all of the conservative record collectors in the British Isles by any count have accepted them but enough have to insure their success. English Decca was the first company to issue them and last month the English branch of American Capitol made its first LP releases. The September issue of *The Gramophone* (London) has page after page of advertisements of both LP discs, and attachments and phonographs to play them. We presume that it is only a matter of time until H.M.V. and English Columbia follow suit. It would seem that the British are to be spared the "battle of speeds" because we have not heard of there being any likelihood of 45 r.p.m. records being issued by any of the English manufacturers.

The English Decca LP recordings are being made available in this country by London; in fact they appeared over here under the London label months before they were available in England under the Decca label. All of the Capitol LP discs will in all probability be released in America before they are issued abroad. At the moment there is no point in attempting to import any English LP records but when H.M.V. and English Columbia begin to issue them there should be many choice items. American collectors are awaiting that time with great interest. Buyers of classical recordings on this side of the Atlantic have so universally approved LP records that imported ones that are not available here should find a ready market.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years

are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33 $\frac{1}{3}$ r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33 $\frac{1}{3}$ r.p.m.) records; the Greek letter phi (ϕ) indicates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

NEW LP RELEASES

Beethoven: *Serenade in D*, Op. 25. John Wummer (flute), Alexander Schneider (violin), and Milton Katims (viola). 1-10" disc (*C-ML-2124) \$3.85. (TNR Aug. '49).

Schumann: *Symphony No. 1 in B-flat*, Op. 38. Cleveland Orchestra—Leinsdorf. 1-10" disc (*C-ML-2131) \$3.85. (TNR Sept. '46).

Brahms: *Sonata No. 3 in D minor*, Op. 108. Mischa Elman (violin) acc. by Wolfgang Rosé (piano). 1-10" disc (*V-LM-30) \$4.45. (TNR Oct. '48).

Stravinsky: *Le Baiser de la Fée*—Divertimento. One side, and Stravinsky: *Dances Concertantes*. RCA Victor Orchestra—Stravinsky. 1-12" disc (*V-LM-1075) \$5.45.

ORCHESTRA



Mozart: *Symphony No. 18 in F*, K. 130. One side, and Mozart: *Symphony No. 30 in D*, K. 202. Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-12) \$5.95.

Mozart: *Symphony No. 23 in D*, K. 181. One-half side, and Mozart: *Concertone in C*, K. 190. Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-13) \$5.95.

Here is plenty of material new to discs, and much that will gladden the Mozart lovers. The *Concertone* is of particular interest. Mozart had attempted only minor essays in concerto-like style when he wrote this *Concertone* in May 1773 at Salzburg—then a lad of seventeen. Its ancestor, in outward pattern at least, was the early 18th century concerto grosso,

in which the orchestra is divided into two parts: the *ripieno* (the main body of the orchestra), and the other, the *concertino* (a small group of solo instruments to contrast with the main group). In Mozart's *Concertone* there are four instruments in the *concertino*, although the oboe and 'cello have little to do in the first movement. This zestful work shows a surprising mastery; the workmanship is so ingenious and the general effect so dashing that the musical ideas take on an importance which they do not intrinsically possess.

The three symphonies are, of course, entirely delightful. Nos. 18 and 23 bear influences of the Italian style, while No. 30 has the influence of the Haydns—Joseph and Michael, friends of Mozart. With his extraordinary memory he could retain in maturity detailed impressions of music he had heard in his youth, so Mozart was affected by music wherever he met it, by whomever it was written. While these influences were reflected in his creations, his skill and genius wrought music of a distinctive style that was his own.

All the present performances are up to the usual high standard of Swoboda and his group and are brilliantly recorded. S.

Ravel: Daphnis et Chloé Suite No. 1. Philadelphia Orchestra conducted by Eugene Ormandy with the Temple University Chorus directed by Elaine Brown. Three sides, and **Ravel: Daphnis et Chloé Suite No. 2.** Philadelphia Orchestra conducted by Eugene Ormandy. Four sides, and **Kennan: Night Soliloquy.** Philadelphia Orchestra conducted by Eugene Ormandy, featuring William Kincaid (flute). 4-12" discs in album (C-MM-940) \$6. Coupled with **Schönberg: Verklärte Nacht, Op. 4.** 1-12" disc (*C-ML-4316) \$4.85.

Schönberg: Verklärte Nacht, Op. 4. Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs in album (C-MM-939) \$6. Coupled with **Ravel: Daphnis et Chloé Suites Nos. 1 & 2.** 1-12" disc (*C-ML-4316) \$4.85.

The LP disc does not contain the Kennan *Night Soliloquy* which we do not doubt is a choice morsel. The works on the LP disc are designed to offer a group of outstanding ballet music works, the ballet becoming increasingly popular with today's public. *Verklärte Nacht* in the composer's string orchestra arrangement (the original was string sextet) has served recently as the score for Tudor's remarkable ballet "Pillar of Fire." An early work of Schönberg, it is steeped in romanticism influenced by Wagner, Mahler, and Strauss; yet it has individuality, originality, and novelty. Inspired by a poem from Richard Dehmel's "Weib und Welt," the theme of impassioned imagery is superbly realized in the musical painting of the story. Ormandy gives a fine account of the score, with orchestral performance of incomparable beauty serving as a perfect vehicle for the conductor's expression. We would prefer it to his previous recording or the Golschmann set.

Daphnis and Chloé has been called the greatest of all French ballet scores; most persons not only agree to that but further that it is Ravel's masterpiece. The orchestral compounds derived from the ballet score are divided into two suites, which we have here in one unified recording. The *First Suite* contains *Nocturne*, *Interlude*, and *Warriors' Dance*; the *Second Suite*, more familiar, has the superlative tonal painting *Daybreak*, *Pantomime*, and the sensuous *General Dance*. It has been described as having form, melody, ravishing harmonic devices, and poetic imagination. It is truly multi-colored, iridescent music without parallel.

Having heard Ormandy do *Daphnis* at concerts, as well as knowing the effects of other conductors with this music in concerts and on records, we cannot credit him with the finest reading. Orchestral perfection is here in abundance, but it is not guided by sufficient conductorial subtlety. For this music, the conductor either has it or he doesn't. Toscanini doesn't, Koussevitzky usually does, as does Münch, and others we have heard. You may not feel this is too true, in which case this disc will offer much for you—*Transfigured Night* is beautiful, and the orchestral playing throughout is impossible to better. Reproduction is bright and deep and very revealing. S.

Mozart: Symphony No. 38 in D, K. 504 ("Prague"). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs in album (C-MM-934) \$4.75. Coupled with **Mozart: Symphony No. 41 in C, K. 551.** 1-12" disc (*C-ML-4313) \$4.85.

Mozart: Symphony No. 41 in C, K. 551 ("Jupiter"). Seven sides, and **Mozart: March** (unidentified). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs in album (C-MM-933) \$6. Coupled with **Mozart: Symphony No. 38 in D, K. 504.** 1-12" disc (*C-ML-4313) \$4.85.

A more powerful combination of composer, music, and conductor could hardly be imagined. World famous for his Mozart conducting, Sir Thomas Beecham here offers new recordings of two great symphonies, the "Prague" and the "Jupiter." The "Prague" has always been an especial favorite of ours and we believe we have never heard a more valid reading than the present one. There is more strength in this conception of the work than is usually accorded it; however it does not become ponderous. A three movement work (the minuet is missing) its character is considered dramatic, and it is this essence that is so well realized by Beecham. It is easily the best recording of this symphony.

For many the best recording of the "Jupiter" will also be found in the new Beecham issue. Here the competition is a bit stiff for several notable versions are now to be had. As far as LP's go, we would line them up in this order: Beecham, Walter, Rosbaud, Toscanini, and Krips. Many would put Toscanini further up the line, but the others would fall in about where we placed them, with Krips' weak-kneed version bringing up the rear every time.

* indicates LP 33 1/4 rpm.
 Ⓞ indicates 45 rpm.

Beecham has very definite ideas about this symphony and does not hesitate to stress them very plainly at times. But it is so strongly presented and such a noble conception of the music that one can not help being carried away by its power.

The Royal Philharmonic Orchestra plays with consummate finish in every bar of these works. Their woodwind work is beautiful, and the strings as nice as any English orchestra strings we have heard. The reproduction is superior British type with plenty of body and depth, and warm, rather than strident, string tone. This is truly a choice pair, and rather a bargain in the LP coupling. S.

Franck: Symphony in D minor. San Francisco Symphony Orchestra conducted by Pierre Monteux. 5-12" discs in album (V-DM-1382) \$7.25. 5-7" discs in box (øV-WDM-1382) \$5.51 1-12" disc (*V-LMX-1065) \$4.85.

There are two ways to tackle the Franck *Symphony*. The sophisticated way which plays down the heaving sonorities is demonstrated beautifully in Beecham's recording of several years ago. The heaven storming, earth-shaking, momentous rendition has been demonstrated by dozens of others, one of the most notable being Monteux. He maligns the work far less in his process than do many, but the end result is one of terrific power. The present recording is even greater in power and drama than his previous San Francisco waxing—and it is, of course, much louder. The only way to beat it would be to use two orchestras and double the amplification equipment.

Mengelberg (*CL-P-8023) offers a similar treatment but with more refinement in orchestral playing and recorded technique. Ormandy's ideas fall between Beecham and Mengelberg, the effect being efficient and unconvincing, though beautifully played. Of the three now on LP—Monteux, Ormandy, and Mengelberg—we would recommend the last named.

Considering what a grand soul Franck was, it is rather a pity that his symphony is not more often performed with a more appropriate feeling for its noble power and subtle mystery. It proves that a work can be what the conductor reads into it as well as what the composer wrote.

Alert readers noted that we listed the LP version under "New LP Releases" in our August issue, which, of course, incorrectly identified the disc as a re-issue of the older Monteux reading. In our haste to keep our readers advised of new LP's we ran the listing without waiting until Victor announced the fact, six weeks later, that it was a new recording (probably recorded because the older one could not satisfactorily have been transferred to the newer speeds). S.

Twilight Concert. Columbia Symphony Orchestra conducted by Artur Rodzinski. 1-12" disc (*C-ML-4311) \$4.85.

In calling this LP disc to the attention of our readers we can do no better than quote at length from the announcement that Columbia made when

this record was recently released and add that the reproduction has been most successfully accomplished.

"Here is something different in LP records. The delight of listening to good music in informal surroundings is a pleasure being disclosed to more and more enthusiastic people all over the country. Indeed, the spread of concerts held outdoors under starlit skies or in concert halls where stiff rows of seats are replaced by tables at which refreshments are served—this is a definite part of the musical life of our time.

"Among the most rewarding of such orchestral performances is the series known as the Twilight Concerts, inaugurated and carried on with ever increasing success in Cleveland by the distinguished conductor, Artur Rodzinski.

"On this record, Dr. Rodzinski offers such a program as he might play at one of his Twilight Concerts, a program of delightful quality, performed with infectious zest and with taste. In this first Twilight Concert program Rodzinski conducts the orchestra in such favorite concert pieces as Rossini's *William Tell Overture*, the Scherzo from Mendelssohn's *A Midsummer Night's Dream*, the first movement of Rachmaninoff's *Piano Concerto No. 2*, the Waltz from Tchaikovsky's *Serenade for Strings*, Tchaikovsky's *None But the Lonely Heart*, the Farandole from Bizet's *L'Arlesienne Suite No. 2*, Debussy's *Clair de Lune*, and Liszt's *Hungarian Rhapsody No. 2*. Quite an interesting and varied musical bill-of-fare!"

Wagner: Tannhäuser—Overture & Bacchanale; Prelude to Act III. Leopold Stokowski and his Symphony Orchestra, with Women's Chorus. 4-12" discs in album (V-DM-1383) \$6. 4-7" discs in box (øV-WDM-1383) \$4.51. Coupled with **Wagner: Five Songs** ("Wesendonck Gedichte"). Eileen Farrell (soprano) with Leopold Stokowski and his Symphony Orchestra (TNR Sept. '48). 1-12" disc (*V-LM-1066) \$5.45.

Many years ago Stokowski made recordings of both the *Overture & Bacchanale* and the *Prelude to Act III* with the Philadelphia Orchestra. These recordings enjoyed wide popularity and it is presumed that the modern versions that he has just made will likewise have a wide and continued sale. Stokowski presents these Wagnerian selections in a manner that is bound to please the great majority of music lovers and RCA Victor has seen to it that he is given the benefit of the best possible reproduction.

The LP disc listed above contains the *Overture & Bacchanale* on one side and the *Wesendonck Gedichte*, which was reviewed in THE NEW RECORDS in September 1948, occupies the other. The *Prelude to Act III* is not contained on the LP disc.

Offenbach—arr. Dorati: Helen of Troy (Ballet Suite). Minneapolis Symphony Orchestra conducted by Antal Dorati. 3-12" discs in album (V-DM-1381) \$4.75. 3-7" discs in box (øV-WDM-1381) \$3.51. 1-10" disc (*V-LMX-22) \$3.85.

This lively and fascinating orchestral suite was arranged by Dorati from his ballet *Helen of Troy*.

The music for the ballet is based on the compositions of Offenbach, most of which are from his operetta *La Belle Hélène*. David Lichine supplied the choreography and the ballet was first produced in Mexico by the Ballet Theatre. Its first New York performance was given at the Metropolitan Opera House on April 3, 1943 with Vera Zorina and André Eglevsky in the brilliant cast of ballet stars.

Dorati gives an exciting performance in the present recorded version and it would seem to us that it should enjoy a wide popularity, not only among ballet fans, but among all those who like gay and unrestrained music in the melodic vein. Reproduction—excellent.

Halvorsen: March of the Boyards. One side, and **Gounod: Funeral March of a Marionette.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12-1288) \$1.31. 1-7" disc (øV-49-1340) \$1.

The Christmas Festival (Trad.—arr. Anderson). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12-1289) \$1.31. 1-7" disc (øV-49-1341) \$1.

The Boston "Pops" Orchestra has made new recordings of two of the most popular selections in their long list. They are *March of the Boyards* and *Funeral March of a Marionette*. Fiedler was in fine fettle when he made them and the results are excellent.

As for *The Christmas Festival*, the less said about this one the better. Leroy Anderson has taken some Christmas carols and mixed them up with *Jingle Bells* and produced a sort of medley that is in our opinion about as vivid an example of poor taste as we have ever listened to. This masterpiece reaches its climax with the rendition of the beloved *Adeste Fideles* in the manner of the finale to the 1812 *Overture*.

Webern: Symphony, Op. 21. Paris Chamber Orchestra conducted by Rene Leibowitz. One side, and **Webern: Five Movements for String Quartet, Op. 5** and **Webern: Six Bagatelles for String Quartet, Op. 9.** Pro Arte Quartet. 1-12" disc (*Dial 7) \$5.95.

To consider properly the LP disc listed above would take ten times the space we presently have available. All we can do is indicate what it contains so that those interested may investigate it. With it are very copious notes by the celebrated Schönberg scholar and conductor, Rene Leibowitz.

Anton Webern (1883-1945) and Alan Berg (1885-1935) were two of Schönberg's earliest possible and most devoted disciples. Webern's *Symphony, Op. 21* was composed in 1928 and is this composer's fifth work composed within the twelve-tone technique. It is scored for clarinet, bass clarinet, two French horns, harp and a small body of strings. *Five Movements for String Quartet, Op. 5* dates from 1909 and is one of Webern's first "atonal" works. *Six Bagatelles for String Quartet, Op. 9* was composed in 1913 and was dedicated to the composer's friend

and co-student, Alan Berg.

The recording of all three selections has been most successfully accomplished by excellent artists, all of whom are particularly interested in the development of the Schönberg musical idiom.

Dvorák: Symphony No. 4 in G major, Op. 88. Philharmonia Orchestra conducted by Rafael Kubelik. 5-12" discs in album (V-C-7750 to V-C-7754) (automatic sequence). \$7.90.

Imported sets are beginning to come through with program notes once more, after too long an interval of war years without them. From the well-written notes accompanying this set we were struck with these remarks: "Like Schubert, and by reason of the melodic fertility that he shares with Schubert, Dvorák writes music that appeals to the hearts of men. It appeals by its lyrical beauty, its simplicity, the simplicity of a deep, not of a superficial nature, and however unsuspected by his hearers, by that quality which is utterly lacking in the music of our day—whatever its other merits—the quality of religious fervour."

These choice thoughts are a beautiful thumb-nail description of Dvorák's music and of the *Fourth Symphony* in particular. Full of local color and native dance rhythms, the Bohemian flavor is richly present all through the *Fourth*. It is a well balanced piece, and one that holds attention with its rhythmic and melodic niceties.

As a performance, we find the gifted young Rafael Kubelik again an able interpreter of Czech music, and he imparts much of his spirit to the English orchestra. His reading is very poetic, the orchestral sonorities well controlled and shaded. The reproduction is clear and brilliant, nearly metallic at times.

Other versions of the *Fourth* offer keen competition for the present set. Talich and the Czech Philharmonic (Vic. DM-304) gave us a memorable reading of unquestionable authority, and recently Bruno Walter and the New York Philharmonic (Col. MM-770) appeared in a fine recording which boasts the most virtuoso approach to this music. It is played with wonderful flair, and considering price and convenience, the Long Playing version (C-ML-4119) of this reading is the best buy (it has better tone than the conventional shellac pressing). Of the 78 rpm records our choice would be the new Kubelik one. S.

Kabalevsky: The Comedians, Op. 26. One side, and **Milhaud: Suite Française** and **Gibbs: Peacock Pie.** Paris Symphony Orchestra conducted by Jacques Metehen. 1-12" disc (*Discovery DL-4003) \$4.85.

This LP disc contains three orchestral suites by living composers. The Kabalevsky and the Milhaud compositions are already available on LP discs but *Peacock Pie* by the English composer Cecil Armstrong Gibbs (1889-) is a new item. It is pleasing to listen to and reasonably fascinating. It is based on the very successful book of children's rhymes of the same title by Walter de la Mare. Gibbs scored his suite for piano and strings and the piano part in

the present recording is ably played by Raoul Gola. The recording of all three suites has been very successfully accomplished and the surfaces of this Discovery record are smooth and quiet.

Music of Irving Berlin. Andre Kostelanetz and his Orchestra. 4-12" discs in album (C-MM-935) \$6. 1-12" disc (*C-ML-4314) \$4.85.

Here is a whole flock of Irving Berlin numbers played in the style of Kostelanetz—they are certainly lively and tuneful. The finicky may think they are a bit too spirited for dinner music, but they should go nicely with a cocktail or two. Columbia has recorded them splendidly. Among the nineteen selections are such favorites as: *Say It With Music; Remember; Blue Skies; Always; and Cheek to Cheek.*

Nicolai: The Merry Wives of Windsor—Overture. Columbia Symphony Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-73051D) \$1.25.

Ponchielli: La Gioconda—Dance of the Hours. Columbia Symphony Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-73052D) \$1.25.

Strauss: Morgenblätter, Op. 279 ("Morning Papers"). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-73053D) \$1.25.

Suppé: Ein Morgen, ein Mittag, ein Abend in Wien—Overture ("Morning, Noon and Night in Vienna"). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-73054D) \$1.25.

All of the above are contained on 1-10" disc, *C-ML-2134. \$3.85.

Here is a group of light orchestral selections played with a delightful crispness under the brilliant direction of Sir Thomas Beecham. Most anyone can enjoy these pieces for they have been played often enough to have become popular favorites.

Gould: Serenade of Carols for Small Orchestra. Four sides, and Gould: Suite of Christmas Hymns for Orchestra. Morton Gould and his Orchestra. 4-12" discs in album (C-MM-848) \$4.99. 1-10" disc (*C-ML-2065) \$3.85.

Perhaps several of the carols among the fourteen that Mr. Gould uses to make up his *Serenade of Carols for Small Orchestra* do not suffer too much from his treatment, but most of them certainly do. Most of them are simple melodies that we learned as children, and many of them have fond associations—Christmastides that we spend with relatives that have now passed on; to have them arranged for movie palace audiences seems to us entirely out of place.

The treatment of the carols is bad enough, but when Mr. Gould takes such well-beloved hymns as *Silent Night; O Little Town of Bethlehem; It Came Upon a Midnight Clear; and Adeste Fideles* and dresses them up to catch the ear of the unthinking, that to us is really going a little too far. Surely to those, to whom Christmas means anything at all,

these arrangements will sound extremely tawdry. They certainly do not suggest the spirit of Christmas, and if they do not do that, we do not see that they have any value at all.

Corelli: Concerto Grosso No. 8 in G minor, Op. 6, No. 8. ("Christmas Concerto"). Munich Broadcasting Symphony conducted by Hans Rosbaud. And **Corelli: Concerto Grosso No. 3 in C minor, Op. 6, No. 3.** One side, and **Pergolesi: Concertino for String Orchestra No. 2 in G and Vivaldi: Concerto alla rustica in G, Op. 51.** Angelicum Orchestra (Milan) conducted by E. Gerelli. 1-12" disc (*VX-PLP-6250) \$5.95.

Giovanni Sammartini: Concerto Grosso, Op. 11, No. 4. One side, and **Pergolesi: Trio Sonata with String Orchestra and Corelli: Concerto Grosso, Op. 6, No. 9.** Vienna Symphony Orchestra conducted by Rudolf Moralt. 1-12" disc (*WEST-WL-50-9) \$5.95.

These two fine LP discs contain a wealth of pleasing and easily enjoyed music by 18th century Italian composers. Lack of space does not permit us to consider each selection but we are sure that those persons interested in this music will be satisfied to investigate these records if we assure them that the performances are highly satisfactory and that the reproduction throughout rates with the best that is available today.

Bizet: La Jolie Fille de Perth ("The Fair Maid of Perth") (Orchestral Suite). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs in album (C-MX-345) \$3.50.

Bizet: La Jolie Fille de Perth ("The Fair Maid of Perth") (Orchestral Suite). One side, and **Delius: Over the Hills and Far Away (Fantasia for Orchestra).** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-10" disc (*C-ML-2133) \$3.85.

Sir Thomas is the ideal conductor of such music as appears on the LP disc listed above. Both selections are delightfully tuneful and delicate in character. Neither is what one would call striking—they are the sort of pieces that one should relax and listen to carefully but not intensely. We believe that many music lovers will find them very fascinating. They have been beautifully played and splendidly recorded.

Musical Comedy Medleys. Boston "Pops" Orchestra conducted by Arthur Fiedler. 4-12" discs in album (V-DM-1411) \$6. 4-7" discs in box (øV-WDM-1411) \$4.51.

This set of discs contains orchestral medleys of four of the most popular musical plays of the last couple of years: *South Pacific; Kiss Me, Kate; Annie Get Your Gun; and Brigadoon.* At first glance this looks like a very attractive item but when you hear what Leroy Anderson, the arranger, has done to the music of these universal hits, you'll probably want to pull out your hair, or his, by the roots. We have heard

some pretty bad arrangements in our time but never anything like these. Do you remember the carousel organs of your childhood that produced music from perforated rolls of paper? Well, this is it—even to the puppet that stood on top of the organ striking a triangle.

The Heart of the Ballet. Leopold Stokowski and his Symphony Orchestra. 5-12" discs in album (V-DM-1394) \$7.25. 5-7" discs in box. (øV-WDM-1394) \$5.51. 1-12" disc (*V-LM-1083) \$5.45.

We predict a great sale for this set of discs; in our opinion it just can't miss. Stokowski has selected the most tuneful and pleasing numbers from the most popular ballets and presents them in his most ingratiating manner. Hosts of persons who have never seen a ballet are going to enjoy these records just for the pleasing music they contain.

Excerpts from the following ballets are included in this collection: *Giselle*; *Le Spectre de la Rose*; *Les Sylphides*; *Sylvia*; *Swan Lake*; and *The Nutcracker*.

Music of Spain. L'Orchestre de la Societe des Concerts du Conservatoire de Paris conducted by Enrique Jorda. 1-12" disc (*L-LLP-191) \$5.95.

If you feel in the mood for some music from sunny Spain this disc is just the ticket. The selections are splendidly played by a fine orchestra under the brilliant and sympathetic direction of the remarkable young Spanish conductor, Enrique Jorda. Well-known pieces by Falla, Granados, Turina and Albeniz will be found in the group selected for this LP disc. All have been faithfully recorded—record surfaces satisfactory.

Lalo: Le Roi d'Ys—Overture. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Three sides, and **Ravel**—arr. Chardon: **Pièce en Forme de Habanera**. Yves Chardon (violoncello) with the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs in album (C-MX-343) \$3.50. Coupled with **Siegmeister: Ozark Set** (TNR June '46). 1-10" disc (*C-ML-2123) \$3.85.

The popular overture to Lalo's *Le Roi d'Ys* is given a spirited performance by Mitropoulos and the Minneapolis Symphony. On the LP disc it is coupled with **Siegmeister's Ozark Set** which was reviewed in our June 1946 issue.

Boccherini—arr. Lauterbach: **Quintet in C**. String Orchestra conducted by Carlo Zecchi. And **Boccherini: Quintet in D, Op. 37**—Pastorale. String Orchestra conducted by Mario Figuera. One side, and **Vivaldi: Concerto in E ("Il Riposo")**. Armando Gramigna (violin) with Collegium Musicum Italicum (Rome) conducted by Renato Fasano. And **Vivaldi**—arr. Mortari: **L'Olympiade**—Overture. EIAR Orchestra conducted by Mario Rossi. 1-12" disc in album (*CE-50.022) \$5.95.

NOTE: For review of this disc see under CONCERTO.

Weber: Euryanthe—Overture. Bavarian State Radio Orchestra conducted by Gustav Görlich. And **Weber: Preciosa**—Overture. Bavarian State Radio Orchestra conducted by Karl Nowak. One side, and **Weber: Konzertstück in F minor, Op. 79**. Hans Westermeier (piano) with the Bavarian State Radio Orchestra conducted by Hans Rosbaud. 1-12" disc (*ME-MG-10048) \$4.85.

NOTE: For a review of this disc, see under PIANO.

CONCERTO



Paganini: Concerto No. 1 in D, Op. 6. Zino Francescatti (violin) with the Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs in album (C-MM-936) \$4.75. Coupled with **Saint-Saëns: Concerto No. 3 in B minor, Op. 61**. 1-12" disc (*C-ML-4315) \$4.85.

Saint-Saëns: Concerto No. 3 in B minor, Op. 61. Zino Francescatti (violin) with the Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos. 3-12" discs in album (C-MM-937) \$4.75. Coupled with **Paganini: Concerto No. 1 in D, Op. 6**. 1-12" disc (*C-ML-4315) \$4.85.

One of the most discussed, most admired, and most popular of violinists is Zino Francescatti. His performances of the Paganini *D major Concerto* have been enthusiastically received the country over; thousands have requested a recording of the work by him. Here it is with dashing orchestral accompaniment thrown in for good measure. The work is equal parts of broad, lush, Italianate melody with fiendishly difficult technical demands. The version used here is the original three movement one, not the Wilhelmj condensation as recorded by Ricci or the first movement arrangement by Kreisler. There are no other modern recordings of the original version, and any forthcoming will have rough going, for Francescatti has a great affinity for the style of Paganini.

Being a Frenchman, Francescatti has also a strong and compelling feeling for the *sauve*, brilliant, effortlessly romantic Gallic style of Saint-Saëns. Having played it with great success many times, it is a pleasure to welcome it as the coupling of the LP disc. Of the other recorded performances only that by Ruggiero Ricci is comparable—not superior, but a mighty fair match (*VX-VLP-6240). The concerto has more actual substance than the Paganini work, less spectacular but sweeter and more appealing.

Francescatti is tremendously energetic, a volatile performer, capable of being slick, soft, caressing when necessary, but shining particularly in the flashier moments of the music. He is not the super-polished fiddler that Heifetz is, and one can detect a few imperfections now and then; but the overall impression is always so rewarding and convincing and satisfying that one cannot help hailing him as a giant among today's artists. The orchestral accompaniments and

reproduction leave nothing to be desired on either side of this disc, making it high priority fare for concerto and violin admirers. S.

Bach: Concerto No. 1 in D minor for Clavier and Orchestra. Frank Pelleg (harpsichord) with string orchestra composed of members of the Israel Philharmonic Orchestra conducted by David Grunschlag. One and one-half sides, and **Bach: Four Duets** (Clavierübung III). Frank Pelleg (harpsichord) (TNR Jan. '49). 1-12" disc (*PE-SPLP-509) \$5.95.

As there are available several fine recordings of this popular Bach Concerto, the feature of the present version is that it will introduce to many music lovers in this country the Israeli pianist, Frank Pelleg, who through his lectures and recitals is credited with making the Israeli public "Bach-conscious." Early in 1949 there appeared on the market a set of two 10-inch discs (Hargail) which contained Pelleg's recording of the Bach *Four Duets* which is used to fill out the second side of the present LP disc. As this Hargail set had but limited distribution, very few record collectors know of Mr. Pelleg, and thus this Period disc will serve as an introduction of this artist to a reasonably wide audience in the United States.

Bowles: Concerto for Two Pianos, Winds and Percussion. Arthur Gold and Robert Fizdale (pianos) with Winds and Percussion conducted by Daniel Saidenberg. 2-12" discs in album (C-MX-344) \$3.50.

Bowles: Concerto for Two Pianos, Winds and Percussion. Arthur Gold and Robert Fizdale (pianos) with Wind and Percussion conducted by Daniel Saidenberg. One side, and **Milhaud: Carnaval à la Nouvelle-Orléans** and **Milhaud: Les Songes.** Arthur Gold and Robert Fizdale (duo-pianists). 1-10" disc (*CML-2128) \$3.85.

Here is a thoroughly delightful disc throughout, brilliantly tossed off by two of America's best duo-pianists in their first appearance on records. Whether these young artists or Columbia selected the subject matter for their debut, it was a happy choice, for they are completely at home in the contemporary idiom of Bowles and Milhaud.

The Bowles *Concerto* develops some arresting tonal colors by combining the two solo instruments with clarinet, bass clarinet, oboe, trumpet, and an odd assortment of percussion, including a milk bottle and a cigar box! In the three fast movements the pianos are aligned with the percussion in exciting rhythmic patterns, while the slow movement shows off their lyric quality in a theme of pensive simplicity.

Much of Bowles' rhythmic invention seems to have been stimulated by dance rhythms encountered on his extensive travels in Africa, South America, the West Indies, and especially New York's Harlem. The *Concerto* reflects this influence in a skillfully contrived treatment of primitive and jazz elements.

Milhaud is such a versatile master of his art that a new Milhaud disc always arouses considerable anticipation. The *Carnival in New Orleans*, commissioned by Gold and Fizdale, is a miniature gem of two-piano writing that will prove a delight to a variety of tastes. Based on Cajun and Creole melodies, it is a set of four impressions associated with the colorful Mardi Gras season, all scored in captivating manner and played with the rollicking abandon befitting such festivities. *Les Songes* (Dreams) is the composer's duo-piano arrangement of excerpts from a ballet written in 1933. This is more of the versatile Milhaud at his best.

The performance throughout is clean, alive, and vital, and the clarity and focus of the recording is a tribute to Columbia's engineers. Z.

Haydn: Cembalo Concerto in G. Erna Heiller (solo cembalo) with Collegium Musicum (Vienna) conducted by Anton Heiller, featuring H. C. Robbins Landon (cembalo continuo). One side, and **Haydn: Violin Concerto in G.** Edith Bertschinger (violin) with the Collegium Musicum (Vienna) conducted by Anton Heiller, featuring Erna Heiller (cembalo continuo). 1-12" disc (*HS-HSLP-1014) \$5.95.

Here is a thoroughly enjoyable and interesting as well as excellent disc, which seems to be above most other records of music of this period. There have been many fine records lately of previously unrecorded eighteenth century music, but this one struck us as unusual in several respects.

There are four authentic concerti for violin by Joseph Haydn; the present one, however, is not found in either thematic catalogue of Haydn, yet it is authentic. All but one were scored for *violino concertante*, string orchestra and cembalo, and are a mixture of the old Concerto Grosso form and the virtuoso type of concerto of a later era. The *G major Concerto* has the usual three movements: an opening allegro moderato with a broad opening subject; a highly romantic adagio second movement; and an allegro finale. Altogether, this is one of the most elegant creations of the young Haydn. As a basis for the recording the musicological staff of the Haydn Society used two sets of manuscripts; the cadenzas and cembalo part were realized by Anton Heiller.

When the members of the research staff of the Haydn Society were instructed to prepare score and parts for this recording of the *Cembalo Concerto* in *G major*, they discovered a typical situation which faces scholars today. Having started with the generally accepted edition of Nagel, they found spurious oboe and horn parts which had been modernized and enriched in a way to distort Haydn's original intentions. The harpsichord part had been completely changed, string parts were incomplete, and certain omissions and additions existed. You can gather that these people have worked diligently to present this music correctly.

Both of these works were recorded in the "Sym-

phonia" Studio of Vienna's Konzerthaus during February 1950. The performances are beautiful and the recording first-rate. They have our highest recommendation and enthusiastic endorsement. S.

Berg: Concerto for Violin, Piano and Thirteen Wind Instruments. Roland Charny (violin), Jacques Monod (piano) with the Paris Chamber Orchestra conducted by René Leibowitz. 1-12" disc (*Dial 9) \$5.95.

Those who are interested in the Schönberg school of "atonal" music will doubtless be greatly interested in this excellent recorded version of Alban Berg's concerto which dates from 1925. Berg dedicated this work to his teacher and colleague and wrote Mr. Schönberg a long letter describing the concerto. A translation of this letter will be found on the back of the envelope that contains the present disc, and those interested will find it of great value, for it goes into the construction of this composition in the greatest detail.

René Leibowitz, the author of "Introduction to Twelve Tone Music" and "Schönberg and His School," in addition to being an outstanding authority on music of this character, is one of the most brilliant young European conductors. Thus the present recording is in good hands, and an authoritative performance is assured. The reproduction is good and the surfaces of this disc are smooth and quiet.

Vivaldi: Concerto in E ("Il Riposo"). Armando Gramigna (violin) with Collegium Musicum Italicum (Rome) conducted by Renato Fasano. And **Vivaldi**—arr. Mortari: *L'Olympiade*—Overture. EIAR Orchestra conducted by Mario Rossi. One side, and **Boccherini**—arr. Lauterbach: *Quintet in C*. String Orchestra conducted by Carlo Zecchi. And **Boccherini: Quintet in D, Op. 37**—Pastorale. String Orchestra conducted by Mario Fighera. 1-12" disc in album (*CE-50.022) \$5.95.

This fine Cetra LP disc contains an abundance of lovely Italian instrumental music from the 18th century. Most of it, if not all of it, will be new to music lovers in this country and so this record should be of interest to many of our readers. The performances are excellent and the reproduction of the best with the record surfaces smooth and quiet.

OPERA

The Duse of Song. Claudia Muzio (soprano) with orchestral accompaniments. 1-12" disc (*ESOTERIC ES-502) \$5.95.

It appears that the recordings that have been dubbed on this LP disc were made on cylinder records some 32 years ago. The remarkable thing is that the fabulous Claudio Muzio's voice comes through with great clarity. However, there is a certain amount of needle tracking noise and the orchestral accompaniments are extremely weak. Nevertheless, those

who are interested in one of the greatest female voices of all times may have a number of examples of it on the present record.

The selections Miss Muzio sings are: Ernani—*Involami Ernani*; Mefistofele—*L'altra notte in fondo al mare*; Mme. Sans-Gene—*Che me ne faccio del vostro castello?*; Pagliacci—*Ballatella, Silvio! A quest'ora* (duet with Mario Laurenti); Bianca e Fernando—*Sorgi, o padre*; William Tell—*Romance*; Mme. Butterfly—*Entrance of Butterfly*; *Il Trovatore*—*D'amor Sull' ali rosee*; and *Tosca*—*Vissi d'arte*.

Bizet: Carmen—Entrance of Carmen; Habanera (Act I). One side, and **Bizet: Carmen**—Séguedille & Duet (Act I). (Sung in French). Gladys Swarthout (mezzo-soprano), Ramon Vinay (tenor) with the RCA Victor Orchestra conducted by Erich Leinsdorf and the RCA Victor Chorale directed by Robert Shaw. 1-12" disc (V-12-1213) \$1.31. 1-7" disc (GV-49-1251) \$1.

RCA Victor has chosen these selections from its popular album of excerpts from *Carmen* by Gladys Swarthout and Ramon Vinay, which was issued several years ago, and made them available on a single disc.

Puccini: La Bohème—Donde lieta uscì (Act III). One side, and **Puccini: Manon Lescaut**—In Quelle trine morbide (Act II). (Sung in Italian). Jolanda di Maria-Petris (soprano) with orchestra conducted by Sixten Ehrling. 1-10" disc (V-DA-1886) \$1.32.

Verdi: Otello—Canzone del Salce: Mia Madre aveva una povera ancella (Act IV). (Sung in Italian). Jolanda di Maria-Petris (soprano) with orchestra conducted by Sixten Ehrling. 1-12" disc (V-DB-6698) \$1.84.

Here is a brand-new soprano, about whom there exists no information at hand. Obviously, Signoria Maria-Petris must be considered an important addition by HMV, as she has been assigned to the top-bracket section in the red seal class.

The new soprano has a fresh voice of considerable volume. She sounds like a young singer, as her interpretations are quite lacking in any subtlety or attempt at musical characterization. The scene from *Otello*, and the arias from *Manon Lescaut* and *Bohème* have been better recorded by other singers. Certainly, the new soprano does not approach Gabriella Gatti's recent recording of the *Otello* passage. As an example, she fails to make the proper contrast between the thrice repeated *Salce*; the final repetition should be pianissimo.

That the singer does not command a pianissimo is also apparent in the next to the last note of the *Addio* from *Bohème*.

If you are interested in a new voice—a fresh, young voice with a pretty timbre—you might investigate these records.

Sixten Ehrling, who conducts the orchestra, allows

* indicates LP 33 1/2 rpm.
g indicates 45 rpm.

his forces to engulf the voice in certain passages. Recording is otherwise clear.

MAX DE SCHAUENSEE

Recital of Operatic Airs. Ellabelle Davis (soprano) with The New Symphony Orchestra conducted by Warwick Braithwaite. One side, and **A Collection of Lieder.** Ellabelle Davis (soprano) accompanied by Hubert Greenslade (piano). 1-10" disc (*LPS-181) \$4.95.

NOTE: For review of this disc see under VOCAL.

CHAMBER MUSIC



Bartók: Quartet No. 1 in A minor, Op. 7. Juilliard String Quartet. 4-12" discs in album (C-MM-882) \$6. Coupled with **Bartók: Quartet No. 2 in A minor, Op. 17.** 1-12" disc (*C-ML-4278) \$4.85.

Bartók: Quartet No. 2 in A minor, Op. 17. Juilliard String Quartet. 4-12" discs in album (C-MM-883) \$6. Coupled with **Bartók: Quartet No. 1 in A minor, Op. 7.** 1-12" disc (*C-ML-4278) \$4.85.

Bartók: Quartet No. 3. Juilliard String Quartet. 2-12" discs in album (C-MX-331) \$3.50. Coupled with **Bartók: Quartet No. 4.** 1-12" disc (*C-ML-4279) \$4.85.

Bartók: Quartet No. 4. Juilliard String Quartet. 3-12" discs in album (C-MM-884) \$4.75. Coupled with **Bartók: Quartet No. 3.** 1-12" disc (*C-ML-4279) \$4.85.

Bartók: Quartet No. 5. Juilliard String Quartet. 4-12" discs in album (C-MM-885) \$6. Coupled with **Bartók: Quartet No. 6.** 1-12" disc (*C-ML-4280) \$4.85.

Bartók: Quartet No. 6. Juilliard String Quartet. 4-12" discs in album (C-MM-886) \$6. Coupled with **Bartók: Quartet No. 5.** 1-12" disc (*C-ML-4280) \$4.85.

We doubt that so much important modern music has been contained on so few records as will be found on the three LP discs listed above (*C-ML-4278, *C-ML-4279 and *C-ML-4280). They contain the six Bartók string quartets played by the Juilliard String Quartet—a group of faculty members of the Juilliard School whose activities as a quartet are supported by the Juilliard Musical Foundation.

Even to consider these important six chamber works briefly would take much more space than is presently available. We must be content to say that they are hailed by many discerning critics as among the outstanding chamber works of the present century. When the Juilliard String Quartet gave a pair of concerts at Times Hall (New York) devoted to these six quartets the distinguished critic of *The New York Times*, Olin Downes, stated: "The Juilliard String Quartet . . . did a public service and rendered fitting homage to a composer of genius when they presented a program of the string quartets of the late Béla Bartók . . . The music was played superbly by young men

afire with their task. They brought to it every necessary quality of tone and technique . . . The musical public is greatly indebted to the Juilliard String Quartet for their superb presentations . . . It is not easy to think of any quartet which could surpass them . . ."

After these glowing words, we will simply mention that Columbia has been supremely successful in achieving faithful recordings.

Brahms: Sonata No. 1 in F minor, Op. 120, No. 1. One side, and **Brahms: Sonata No. 2 in E-flat, Op. 120, No. 2.** Reginald Kell (clarinet) and Mieczysław Horszowski (piano). 1-12" disc (*ME-MG-10016) \$4.85.

Brahms wrote both of these sonatas for clarinet and piano, but he also provided versions for viola and piano. Both versions have been recorded on 78 rpm records several times but this is the first time that they have appeared on LP.

Mercury was most fortunate in securing such outstanding artists as Kell and Horszowski for these recordings. Both have international reputations. Horszowski was for many years the keyboard collaborator with Pablo Casals and Kell is acknowledged to be one of the greatest clarinetists of our times. He came to the United States from his native England last year and has taken up permanent residence in this country.

Given two such superb artists, and certainly some of the finest music ever written for their instruments in combination, it is to be expected that fine recordings would be the result if the recording technique was adequate. Mercury did not fail in its end of the deal—finer reproduction could not be asked for. Thus we have a happy combination that makes this a disc that can be heartily recommended from all angles.

Rieti: Partita for Flute, Oboe, String Quartet and Harpsichord. Sylvia Marlowe (harpsichord), with Julius Baker (flute), Mitchell Miller (oboe) and the Kroll String Quartet. One side, and **Falla: Concerto for Harpsichord and Chamber Orchestra.** Ralph Kirkpatrick (harpsichord) with Alexander Schneider (violin), Mitchell Miller (oboe) Harold Freeman (clarinet) and Bernard Greenhouse (violoncello) (TNR Apr. '49). 1-12" disc (*ME-MG-10012) \$4.85.

The present disc will give a number of our readers an opportunity of becoming acquainted with the music of the modern Italian composer, Vittorio Rieti (1898-). Rieti was born in Alexandria, Egypt of Italian parents. He studied in Rome under Respighi and others. Until 1940, when he came to the United States, he spent most of his time in France and Italy. He wrote a number of very successful ballets and his *Sinfonia Tripartita* was performed in 1944 by the NBC Symphony under Toscanini. His *Partita for Flute, Oboe, String Quartet and Harpsichord* dates from 1945 and was dedicated to Sylvia Marlowe who takes part in the present recording. We found it an interesting and tuneful work that makes a very nice impression on first hearing. It has been splendidly

recorded by a fine group of top-notch artists.

Falla's *Concerto for Harpsichord and Chamber Orchestra* was reviewed from shellac records in the April 1949 issue of THE NEW RECORDS.

Beethoven: Octet in E-flat, Op. 103. One side, and **Beethoven: Sextet in E-flat, Op. 71.** Vienna Philharmonic Wind Group. 1-12" disc (*West-WL-50-3) \$5.95.

Beethoven: Octet in E-flat, Op. 103. One and one-half sides, and **Beethoven: Rondino in E-flat** (Grove's No. 146). Members of the Little Orchestra Society conducted by Thomas K. Scherman. 1-12" disc (*EMS-1) \$5.95.

With the recording of the *Octet in E-flat, Op. 103* issued by Vox (*VX-PLP-6130) a couple of months ago, we now have three LP versions of this Beethoven work. Of the three we prefer the Vox record largely because of the interesting Mozart *Ein musikalischer Spass, K. 522* ("A Musical Joke"), which is to be found on the reverse side of that disc. If you wish to stick exclusively to Beethoven, we suggest the Westminster disc listed above; it contains in addition to a fine performance of the *Octet* a grand version of the interesting *Sextet in E-flat, Op. 71*.

Bocherini: Sonata No. 6 in A. One side, and **Valentini: Sonata No. 4 in E.** Bernard Greenhouse (violin) and Anthoni Makas (piano). 1-12" disc (*Renaissance REX-11) \$5.95.

These two violinello sonatas by 18th century Italian composers are superbly played on this LP disc by the distinguished American artist, Bernard Greenhouse. Those interested in Mr. Greenhouse's instrument will surely be richly rewarded by listening to the present record. Mr. Greenhouse studied at the Juilliard School of Music and after graduation there he went to Europe to complete his studies with the world famous Pablo Casals. Mr. Casals recently wrote, "Bernard Greenhouse is not only a remarkable cellist but, what I esteem more, a dignified artist."

Renaissance states that it plans to bring out a series of recordings by Greenhouse which will include "an encyclopedic survey of the world's great cello literature." If such a series is made available, it should be very welcome. We will await it with interest.

Telemann: Trio Sonatas for Violin, Flauti Dolce and Harpsichord Continuo and Duetto for Two Flauti Dolce. Middlesex Collegium Musicum conducted by Michael Hauptmann. 1-12" disc (*Renaissance REX-12) \$5.95.

Georg Philipp Telemann (1681-1767), a contemporary and friend of Bach, and the more popular composer of the two during their lifetimes, has been pretty generally neglected since Schumann and Mendelssohn discovered the immortal Bach and brought his music to the attention of the musical world. Telemann wrote much worthwhile music and a few adventuresome souls are making an effort to bring it to light at the present time. One of the groups who are doing this is the Middlesex Col-

legium Musicum of Cambridge, Massachusetts. This group of fine and earnest musicians has recorded several of Telemann's lovely bits of chamber music on the present LP disc. We believe that discerning music lovers will welcome this opportunity of becoming acquainted with this long forgotten important 18th century German composer. The reproduction and the record surfaces are both highly satisfactory.

Couperin: Concert No. 6 in B-flat (No. 2 of "Les Gouts réunis"). J. P. Rampal (flute) with chamber orchestra conducted by Fernand Oubradous. One side, and **Poulenc: Suite Française.** Jean Germain (piano). 1-10" disc (*ME-MG-15007) \$3.85.

The selections on this little LP disc are two hundred years apart—the Couperin item dates from the early 18th century and the Poulenc selection, although based on 16th century French music, was composed within recent years. One might say that this is truly a "French Record." French composers, French artists and typically French music! If you are in the mood for such music, you will probably find this well-recorded disc quite enjoyable.

Ravel: Introduction and Allegro in G-flat. Carmela Appiani (harp), Giuseppe Peloso (flute), Paolo del Pistoia (clarinet) and the La Scala (Milan) String Quartet. One side, and **Ravel: Sonatine.** Germaine Leroux (piano). 1-10" disc (*ME-MG-15006) \$3.85.

Both of these well-known Ravel pieces have been recorded numerous times on 78 rpm discs but they appear for the first time in LP versions on the present record. Here is a case where we would select the earlier recordings—we would choose the Marcel Grandjany and Victor Chamber Orchestra version of the *Introduction and Allegro in G-flat* and Casadesu's recording of the *Sonatine*. We do not think that the advantages of LP recording overbalance the better performances on the standard records.

Schubert: Quintet in A, Op. 114 ("Forellen") ("Trout"). Members of the Budapest String Quartet with Mieczyslaw Horszowski (piano) and Georges Moleus (bass). Nine sides, and **Mozart: Divertimento for String Trio in E-Flat, K. 563—Minuetto.** Members of the Budapest String Quartet. 5-12" discs in album (C-MM-938) \$7.25. 1-12" disc (*C-ML-4317) \$4.85.

A number of recorded versions of this popular Schubert chamber work are available on both 78 r.p.m. and LP discs, but we doubt whether you will find one that is better than the performance on the present Columbia records. If this item is not already in your library, we suggest that you listen to this new release before you make your decision.

Bartók: Quartet No. 4. Guilet String Quartet. 1-12" disc (*CH-CHC-9) \$4.85.

Since Bartók's death there has sprung up in America a great and ever-growing interest in his music. It is therefore very likely that the present superb

* indicates LP 33 $\frac{1}{3}$ rpm.
♠ indicates 45 rpm.

recording of one of his most important chamber works will be of interest to many music lovers. This recording was originally issued in Concert Hall's famous limited edition series. It was awarded such praise by the critics that it was felt that it should have a wider audience; thus it was recently made available to the general record buying public. If you are a Bartók fan, you will certainly wish to investigate this outstanding Bartók recording.

Webern: Five Movements for String Quartet, Op. 5 and **Webern: Six Bagatelles for String Quartet, Op. 9.** Pro Arte Quartet. One side, and **Webern: Symphony, Op. 21.** Paris Chamber Orchestra conducted by Rene Leibowitz. 1-12" disc (*Dial 7) \$5.95.

NOTE: For review of this disc, see under ORCHESTRA.

VOCAL



Negro Spirituals. Ellabelle Davis with piano and orchestral accompaniments. 1-10" disc (*LPS-182) \$4.95.

A Collection of Lieder. Ellabelle Davis (soprano) accompanied by Hubert Greenslade (piano). One side, and **Recital of Operatic Airs.** Ellabelle Davis (soprano) with The New Symphony Orchestra conducted by Warwick Braithwaite. 1-10" disc (*LPS-181) \$4.95.

Ellabelle Davis, a young American lyric soprano with an exceptionally beautiful voice, makes her record debut on two LP records designed to show her versatility. She sings in English, Italian and German—sings *lieder*, opera and negro spirituals—and what is more sings all three with excellent diction and good taste.

The operatic selections are Elisabetta's Aria from Act V of Verdi's *Don Carlos* (*Tu che le vanità*) and *Ebbene? Ne andrò lontana* from Catalani's half-forgotten opera, *La Wally*. It seems a pity to find fault, especially when Miss Davis sings so beautifully, but after one mentions beautiful singing, that is the end of it. There is very little expression in her singing of these two dramatic arias; in other words, all the notes are there, but neither the singer nor, for that matter, the conductor, gets inside the music; it remains two-dimensional.

The same lack of expression is present, although to a lesser degree, in the songs, three by Schubert and two by Richard Strauss. Perhaps the most successful of the Schubert *lieder* is the *Wanderers Nachtlied*. This song is well sung by any standards. *Lachen und weinen* is several degrees less effective and *Wohin* misses fire completely. The Strauss songs, *Allerseelen* and *Befreit* are, apparently, more sympathetic to Miss Davis and she is quite successful in projecting their *fin-du-siècle* charm.

It is, however, in the record of the spirituals that Miss Davis fulfils the promise shown in the operatic

and *lieder* selections; and for the simple reason that here she is working with material that she understands completely. Unquestionably after she has more operatic and *lieder* experience her obvious gifts will enable her to bring to the other types of music all the art and expression she can call forth for the spirituals. Exceptionally fine, both musically and artistically, are the performances of *I stood on de Ribber ob Jordan* and *Were you there?* In addition to the above are such old favorites as *Nobody knows de trouble I've seen* and *Good News*. Among the lesser known spirituals are *Plenty Good Room* and *Oh, What a Beautiful City*. Somewhat incongruous orchestral accompaniments are supplied for four of the spirituals by Victor Olaf while Hubert Greenslade is the able accompanist for the remainder. Fine *ffrr* recording has been provided by London. W.

Debussy Songs. Lily Pons (soprano) accompanied by Frank La Forge (piano). 3-12" discs in album (C-MM-927) \$4.75. 1-10" disc (*C-ML-2135) \$3.85.

For lovers of Debussy in particular, and French music in general, Lily Pons and Columbia have recorded eleven songs by the French Master. Included are Debussy's first serious song, written at the age of fourteen, *Nuits d'Etoiles* and such favorites as *Clair de Lune* (not the famous *Clair de Lune* however; that one is from the *Suite Bergamasque*); *Fantoches*; *Vert*; and *Mandoline*. Also on this LP disc are the relatively unfamiliar *Rondel Chinois*; *Romance*; *Apparition*; *Voici que le Printemps*; *Il pleure dans mon coeur*; and *Pierrot*.

Miss Pons, as would be expected, sings with excellent diction and all her wonted vivacity. Vocally, most of the songs lie well for her voice, while in matters of intonation and phrasing she reasserts her claim to be considered one of the finest singers of our time.

What is lacking, however, is warmth and a degree of expression that these songs require. Miss Pons, for all her perfection, is either unable or does not try to convey the romanticism and twilit atmosphere of the music.

Most successful are the songs *Fantoches* and *Mandoline*. In these the artist's natural gaiety and lightness of touch are a decided asset. Less appealing, though, are such evocations as *Romance*, *Il pleure dans mon coeur* and *Apparition*. The singing here lacks subtlety and the voice takes on a rather hard dry timbre, most unsuited to the text.

Mr. La Forge is a sympathetic accompanist, and Columbia's recording is excellent. W.

Arne—arr. Sargent: Shakespeare's Carol. One side, and **Coventry Carol.** The Royal Choral Society conducted by Sir Malcolm Sargent. 1-10" disc (L-R-10025). \$1.05.

Here is an opportunity to hear the Royal Choral Society at its best in two charming carols. They are both sung unaccompanied and are conducted by the

distinguished British musician, Sir Malcolm Sargent. Recording—splendid.

Harmony Favorites. National Male Quartet accompanied by Walter Hatchek (piano). 4-10" discs in album (C-MM-941) \$4.99. 1-10" disc (*C-ML-2136) \$3.85.

As we listen to the selections that the National Male Quartet sings, we have the impression of four soloists singing together rather than a quartet of male voices singing as a unit. For those who like records of male quartets the present album is likely to be a disappointment. The quality of the voices is excellent but they just don't seem to blend as we would expect the voices of a quartet to do.

The selections in this album are: *On the Road to Mandalay*; *Beautiful Dreamer*; *The Donkey Serenade*; *Mighty Lak a Rose*; *Water Boy*; *On Wings of Song*; *Sylvia*; and *Ol' Man River*.

Victor Herbert Favorites. Risë Stevens (soprano) with the RCA Victor Orchestra and Chorus conducted by Frank Black. 4-10" discs in album (V-DM-1396) \$5. 4-7" discs in box (øV-WDM-1396) \$4.51.

Risë Stevens has switched to the RCA Victor label and as her first offering she presents this group of Victor Herbert songs. She sings them very nicely and is splendidly supported by an adequate chorus and orchestra under the brilliant direction of Frank Black. If these songs appeal to you, you'll probably think this set of discs is pretty grand.

The selections are: *Toyland*; *Because You're You*; *'Neath the Southern Moon*; *Rose of the World*; *I'm Falling in Love with Someone*; *Gypsy Love Song*; *Moonbeams* and *I Can't Do the Sum*.

Duparc: Phidyle. One side, and **Duparc: L'Invitation au Voyage.** (Sung in French). Dorothy Maynor (soprano) with the RCA Victor Orchestra conducted by Erich Leinsdorf. 1-12" disc (V-12-1251) \$1.31. 1-7" disc (øV-49-1279) \$1.

Dorothy Maynor turns her attention to two French art songs this month and gives thrilling renditions of each. She is splendidly supported by an adequate orchestra directed by Erich Leinsdorf.

Ponce: Estrellita. One side, and **d'Hardelot: My Message.** Nan Merriman (mezzo-soprano) accompanied by Ralph Linsley (piano). 1-10" disc (V-10-1550) \$1.05. 1-7" disc (øV-49-1276) \$1.

Nan Merriman sings these two lovely songs very nicely and is sympathetically accompanied by Ralph Linsley at the piano.

Love Songs from Foreign Lands. Nelson Eddy (baritone) accompanied by Theodore Paxson (piano). 4-10" discs in album (C-MM-930) \$4.99. 1-10" disc (*C-ML-2130) \$3.85.

Nelson Eddy has selected a group of love songs from foreign lands and sings each of them in the language in which they were written. It is quite a feat, and Nelson does it in a highly satisfactory manner—

at least in the several languages which we understand his diction and pronunciation are excellent. Songs from Germany, France, Italy, Hungary, Spain, Portugal, Poland and Russia are included in this group.

Brodsky: Be My Love. One side, and **Brodsky: I'll Never Love You.** (Both from MGM film "The Toast of New Orleans"). Mario Lanza (tenor) with orchestra conducted by Ray Sinatra and the Jeff Alexander Choir. 1-10" disc (V-10-1561) \$1.05. 1-7" disc (øV-49-1353) \$1.

Adam: Noël ("Oh, Holy Night"). One side, and **Reger: Marias Wiegenlied** ("The Virgin's Slumber Song") (from Op. 76). Mario Lanza (tenor) with the RCA Victor Orchestra and Chorus conducted by Constantine Callinicos. 1-12" disc (V-12-1286) \$1.31. 1-7" disc (øV-49-1338) \$1.

The young American tenor, Mario Lanza, records two hit tunes from his present picture "The Toast of New Orleans" and two Christmas selections. Mr. Lanza's many fans will probably find them all very satisfactory. We are hoping that he will soon give us a few more operatic numbers.

CHORAL



Brahms: Marienlieder, Op. 22. One side, and **Brahms: (4) Part Songs for Female Voices with Two Horns and Harp, Op. 17.** Vienna Kammerchor conducted by Dr. Reinhold Schmid. 1-12" disc (*WEST-WL-50-14) \$5.95.

Westminster Recording Company goes its merry way making available hitherto unrecorded or totally unprocurable music. This time they dig down and come up with two works of the young Brahms.

The *Four Part Songs for Female Voices, Op. 17* were written for the Hamburg Ladies Choir that Brahms directed in 1859. This work is one that fascinates, for both the music and the poetry are unusual. The second song, for example, is a setting of Shakespeare's *Come away, Death* while the fourth is *Death of Trenan* from Ossian's *Fingal*. Added piquancy is secured by the esoteric accompaniment of two horns and a harp.

The *Marienlieder*, also written for the Hamburg Ladies, was later revised to include men's voices. It is this version that is here recorded. The seven songs of the group are devotional in nature and depict the traditional legends of the Virgin. The titles are self-explanatory; there is *The Angel's Greeting*; *Mary's Pilgrimage*; telling of Mary's sorrow at Calvary; *Magdalen* is from the chapter in the Bible telling of Mary Magdalen's quest for Jesus at the tomb, and so on. Musically the songs are essentially German *Volkslieder*, simple and marked with deep religious feeling.

The Weiner Kammerchor under Dr. Reinhold Schmid sings with a degree of expression that is astonishing in view of its mechanical excellence. Usually these two attributes are not found side by side—one invariably being sacrificed at the expense of the other. Special praise must also be meted out to the two

anonymous horn players. They handle a difficult assignment to perfection.

Perfection too, is the word for the recording. Choral music is probably the most difficult type to capture on records, but the Westminster engineers have done a superb job. W.

Bruckner: Te Deum. (Sung in Latin). Stefanie Holeschovsky (soprano), Fanny Elsta (contralto), Lorenz Fehenberger (tenor), Georg Hann (bass) with the Chorus and Orchestra of the 1949 Salzburg Festival directed by Joseph Messner. 1-10" disc (*Festival FLP-101) \$4.75.

The music of Anton Bruckner (1825-1896) is not very well known in this country. Except to a few phonophiles his music, both symphonic and choral, is virtually *terra incognita*. This is a pity, for Bruckner's music contains a wealth of golden melodies, rich, exciting harmonies and massive effects.

The *Te Deum* was Bruckner's only essay in this form (although he wrote three Masses) and occupied him during the years 1883-84. It is remarkably concise for him and is written in the exalted style one always associates with his religious works. The opening *Te Deum laudamus* is sung in unison and is a glorious outpouring of sound and faith. Subsequent passages are of contrasting character. The *Te ergo quaesumus* is quiet and contemplative, while the portion beginning *Aeterna fac* is a triumphant outburst of affirmation. *Salvum fac populum*, is a moving episode that dies away on the *Miserere nostri*. The finale *In te Domine* is a double fugue that manages to tower over the opening *Te Deum*, not by external means such as increased tempo or volume of sound, but rather by an immense intensification of the inner forces of the music.

The performance on this disc is authentic. Recorded at an actual performance at the 1949 Salzburg Festival, it has none of the usual defects inherent in such recordings. Rather, it possesses only the advantages; close your eyes and you are in the Salzburg Cathedral.

The soloists, chorus and orchestra are all fine artists; they sing and play with authority and style. Both music and recording deserve, and should receive, a warm welcome from discerning music lovers.

W.



PIANO

Schubert: Divertissement à la Hongroise, Op. 54.

Seven sides, and **Weber: Rondo, Op. 3.** Vitya Vronsky and Victor Babin (duo-pianists). 4-12" discs in album (C-MM-928) \$6. 1-10" disc (*C-ML-2125) \$3.85.

We do not recall that this Schubert work for piano (four hands) was ever recorded previously, and we rather doubt that it will be again. Vronsky and Babin have given it a splendid performance and the comparatively few persons likely to be interested in it

would not warrant more than one recorded version.

The story goes that Schubert was spending some time at Count Esterhazy's country estate in Hungary, and during a walk through the countryside he heard a cow-girl singing a folk song. The tune caught his fancy and was made the basis for his *Divertissement à la Hongroise*. And while this piece "is full of rhapsodic color, capricious contrasts, national syncopations and cadences, and langorous lyrical outpourings jostled by rousing marches," it is entirely too long and drawn out. This is particularly true of the first and third movements. The middle movement, *Marcia*, is the most interesting. As a whole it is one of those compositions that contains much pleasing matter but which becomes rather tiresome before it is finished. We doubt whether it could be made more attractive than it is in this version by Vronsky and Babin. If you do not like the present performance then this piece is not for you. R.

Weber: Konzertstück in F minor, Op. 79. Hans Westermeyer (piano) with the Bavarian State Radio Orchestra conducted by Hans Rosbaud. One side, and **Weber: Euryanthe—Overture.** Bavarian State Radio Orchestra conducted by Gustav Görlich. And **Weber: Preciosa—Overture.** Bavarian State Radio Orchestra conducted by Karl Nowak. 1-12" disc (*ME-MG-10048) \$4.85.

Weber's *Konzertstück* is program music and carries a typical romantic tale containing a lady in her tower, pining for her absent knight, who eventually returns triumphantly. Weber was soloist in the first performance (1821), and the work met with great success—the early nineteenth century romantic story with its matching style of music virtually guaranteed a rousing success. Today we can enjoy it as a clever piece of romantic program music for its charming melodies and clear, sweet harmonies, despite its dated style and story. It is divided into four sections, rather nicely contrasted.

Both of the distinguished pianists, Casadesu and Arrau have recorded this selection on 78 rpm discs but this is the first time that it has been made available in an LP version. Westermeyer, while he does not rate with the pianists who made the earlier recordings, plays with style and gives a performance that we would say is quite satisfactory. He has caught the various moods of this program music and makes it sound very attractive.

The reverse side of this LP record contains spirited performances of two tuneful Weber overtures. The reproduction on both sides of this disc is excellent.

Messiaen: Visions de l'Amen. Yvonne Loriod and Olivier Messiaen (pianos). 1-12" disc (*Dial-8) \$5.95.

A note on the composer that accompanies this record states:

"That heritage of Debussy and Ravel, the language of Impressionism is in France today most articulate in the music of Olivier Messiaen. Messiaen was born in France in 1908 and belongs to the second genera-

tion of composers after Debussy. The 'Jeune France' group which he founded in 1936 is in many ways the spiritual heir of the well-known 'Les Six' who gathered around Erik Satie before World War I . . . Messiaen has done considerable research in early Church music and Hindu music, and cites as his major inspirations Debussy's *Pelléas*, Arayan rhythm, Gregorian chants and the songs of birds. He is a devout Catholic and it has been said that with him composing is 'an act of faith!'"

Messiaen's *Visions de l'Amen* is a suite for two pianos in seven short movements. The composer has written a detailed description of this work in which he states that "he has tried to express in seven musical visions the greatly varied riches of this word, Amen." A translation of this description is printed in full on the back of the envelope that contains this record.

In the present recording the composer is joined by Yvonne Loriod, an artist who has recorded a number of Messiaen's short piano pieces for Pathé.

As David Hall says in his recent *Records: 1950 Edition*, "Olivier Messiaen is a singularly controversial figure. There are those who regard him as a Messiah of contemporary music, and there are those who are exasperated by the dense preciousness of his musical utterances and by their pretentiously mystical titles."

We have not heard enough of Messiaen music to have formed an opinion.

Gershwin—arr. Iturbi: *Rhapsody in Blue*. José and Amparo Iturbi (duo-pianists) with RCA Victor Symphony Orchestra conducted by José Iturbi. 2-12" discs in album (V-DM-1366) \$3.50. 2-7" discs in box (øV-WDM-1366) \$2.51. Coupled with **Chambers: All American Suite** (TNR Oct. '48). 1-10" disc (*V-LM-23) \$4.45.

We would say offhand that the present version of *Rhapsody in Blue* is too much Iturbi and too little Gershwin. Mr. Iturbi has taken his own arrangement for two pianos and superimposed it upon Gershwin's original orchestral score with the result that those of us who remember the Roy Bary recording with Whiteman's Concert Orchestra (one of the first and best recordings of this celebrated Gershwin selection) are pretty much confused and not at all happy. The younger generation may like this new version, but it is certainly not Gershwin.

The reverse of the LP disc contains the clever *All American* ("A Satirical Suite for Two Pianos"), which was contained in an album entitled "Music for Two Pianos" (V-DM-1246); this set was reviewed in our October 1948 issue.

Chopin: (14) Valses. Alexander Brailowsky (piano). 7-12" discs in album (V-DM-1392) \$9.75. 7-7" discs in box (øV-WDM-1392) \$7.51. 1-12" disc (*V-LM-1082) \$5.45.

This new set of recordings of the fourteen Chopin Waltzes, which will take the place of the earlier set which Brailowsky made for RCA Victor a number of years ago, was reviewed from the new LP disc. We

would say that Brailowsky and RCA Victor have achieved a definitive set of recordings and thus it would not be necessary for any other to be made for some time to come. Brailowsky is certainly superb in the performance of such music and RCA Victor has produced an LP disc that rates the highest praise—for piano reproduction and for the smooth quiet surfaces. We might mention that the present disc has been recorded at ample volume; some of the earlier RCA Victor discs were recorded at such a low volume it was necessary to over-amplify them by turning up the volume control on the phonograph and thus the best reproduction was not obtained.

Bach: Partita No. 4 in D (from "Clavierübung," Pt. I). Rosalyn Tureck (piano). 1-12" disc (*AL-AL-42) \$4.85.

Miss Tureck continues with the great task she has set for herself in recording the complete Bach *Clavierübung*. The first disc in this series contained *Partitas* Nos. 1 and 2. It was well received and we presume that many music lovers are planning to acquire the complete set as it is issued provided that the high standard set by the records presently available is maintained; we see no reason why this should not obtain.

Schumann: Carnaval, Op. 9. Frank Sheridan (piano). 1-10" disc (*CH-CHC-53) \$3.85.

This Concert Hall LP disc gives music lovers an opportunity of hearing a familiar work by the American pianist, Frank Sheridan. Mr. Sheridan was trained in the United States and made his debut at the Lewisohn Stadium in 1922 with the New York Philharmonic Orchestra under the direction of Willem van Hoogstraten. Since that time he has given recitals and appeared with leading orchestras in both America and Europe. The present disc is another example of the fine piano reproduction for which Concert Hall is noted.

Poulenc: Suite Française. Jean Germain (piano). One side, and **Couperin: Concert No. 6 in B-flat** (No. 2 of "Les Gouts réunis"). J. P. Rampal (flute) with chamber orchestra conducted by Fernand Oubradous. 1-10" disc (*ME-MG-15007) \$3.85.

NOTE: For review of this disc, see under CHAMBER MUSIC.

Famous Composers Playing Their Own Compositions.

Performances by Vincent d'Indy, Cyril Scott, Ernst von Dohnanyi, Pietro Mascagni and Sigismond Stojowski. Recorded from original piano rolls. 1-10" disc (*AL-AL-39) \$3.85.

It seems to be quite the thing to find some piano rolls made by famous musicians and to record them so that we who have phonographs may hear these great artists. The several records of this kind that have been previously issued have met with considerable success. Allegro now offers this LP disc which contains performances by Vincent d'Indy, Cyril Scott, Ernst von Dohnanyi, Pietro Mascagni and Sigismond Stojowski.

* indicates LP 33 $\frac{1}{3}$ rpm.
ø indicates 45 rpm.

Ravel: Sonatine. Germaine Leroux (piano). One side, and **Ravel: Introduction and Allegro in G-flat.** Carmela Appiani (harp), Giuseppe Peloso (flute), Paolo del Pistoia (clarinet) and the La Scala (Milan) String Quartet. 1-10" disc (*ME-MG-15006) \$3.85.

NOTE: For review of this disc, see under CHAMBER MUSIC.

ORGAN



Bach: Passacaglia and Fugue in C minor. One side, and **Bach: Herzlich tut mich verlangen** (chorale) and **Bach: Toccata and Fugue in D minor.** Fritz Heitman, playing the Berlin Dom Organ. 1-10" disc (*CL-L-8105) \$3.85.

Bach: Trio Sonata No. 2 in C minor. One side, and **Bach: Trio Sonata No. 5 in C.** Robert Noehren, playing the Schlicker organ in Kenmore Presbyterian Church (Buffalo). 1-10" disc (*AL-AL-61) \$3.85.

One of the finest organ records on the market today is the German Organ Mass played by Fritz Heitman, and it has been very well received by the public. He had been known in Europe as one of the world's great organists, but this record seemed to bring the fact home to the folks in this country. He was here this summer teaching and also appearing in recitals. The present familiar selections are from those he made for Telefunken, using the Berlin Dom Organ, and they will please anyone who acquires the disc. His tempo for the chorale-prelude is extremely slow; it is in keeping with the character of the music, which he conveys beautifully. The *Passacaglia and Fugue* receives sturdy treatment, while the other show-piece is played with discretion as well as with the necessary verve and brilliance. The reproduction is quite good.

Continuing his extensive and highly worthwhile series of organ records, Robert Noehren offers two Trio Sonatas; the other four will appear in the future. These trios can be dull fare under less skilful hands. We feel Noehren has done more than play them correctly, for we found them lovely to hear, in a pleasant relaxing sort of way. There is nothing thrilling about them, unless one can appreciate their enormous difficulty, in which case a fine performance will be doubly appreciated. They were composed when the author was in his most mature age and are considered very fine works. Their form transcends all revolutions of fashion in music—they will always sound fresh and timeless. At this rate, *Allegro* will soon boast the finest catalog of organ music on the market—they just about have it now. It is uniformly good too, for all discs have been played by one man on the same organ. The library of pre-Bach, Bach, and his contemporaries is growing admirably. S.

HARPSICHORD



Harpsichord Music of the Spanish School of Domenico Scarlatti. Fernando Valenti (harpsichord). 1-12" disc (*AL-AL-45) \$4.85.

One might say that this LP disc contains a recital of compositions by Spanish students of the great Italian composer and harpsichordist, Domenico Scarlatti (1685-1757). In 1729 Scarlatti went to the Spanish Court and remained there for the balance of his life. He is credited with founding the Spanish school of harpsichord music which his students further developed. Among these students, all of whom are represented by selections on the present record, are: Antonio Soler, Rafael Angles; Felipe Rodriguez; Jose Galles; Freixanet; and Mateo Albeniz. For those who are interested in early Spanish harpsichord music this disc should be of especial value. The selections are beautifully played by the young American harpsichordist, Fernando Valenti. Mr. Valenti studied piano under Amparo Iturbi and harpsichord under Ralph Kirkpatrick.

VIOLIN



Mozart: Adagio in E, K. 261 and Mozart: Rondo in C, K. 373. Nathan Milstein (violin) with the RCA Victor Orchestra conducted by Vladimir Golschmann. 2-12" discs in album (V-DM-1393) \$3.50. 2-7" discs in box (øV-WDM-1393) \$2.51. Coupled with **Glazounov: Concerto in A minor, Op. 82** (TNR Oct. '49). 1-12" disc (*V-LM-1064) \$5.45.

The repertory of recorded music is greatly enriched by Milstein's superb recordings of these two Mozart selections for violin and orchestra. The *Adagio in E, K. 261* dates from 1776 and was composed at the request of the violinist, Brunetti, a musician at the Salzburg court, as a substitute for the original middle movement of the *Concerto No. 5 in A major, K. 219*. It appears that Brunetti felt that the original slow movement was too studied in form and style . . . The *Rondo in C major, K. 373* is an entirely separate work and was also written for Brunetti who played it for the first time at a concert in Vienna in 1781.

Both works are lovely and graceful, and as played by Milstein are certainly a joy to listen to. Music lovers who are not familiar with them have a great treat in store for them when they hear them on these records.

The LP version has Milstein's excellent recording of the Glazounov *Concerto in A minor, Op. 82*, which was reviewed in the October 1949 issue of THE NEW RECORDS, on the reverse side.

Paganini: I Palpiti, Op. 13. Zino Francescatti (violin) accompanied by Artur Balsam (piano). 1-12" disc (C-73042D). \$1.25. Contained in **Francescatti Violin Recital.** 1-12" disc (*C-ML-4310) \$4.85.

Unless the reader owns the Francescatti shellac

album *Violin Recital* (C-MM-660) (TNR Mar. '47) we suggest the purchase of the LP record (*C-ML-4310) listed above rather than the single disc (C-73042D), for we believe that the shorter selection will merely whet the appetite for more of this talented artist's fine fiddling.

Bach: Sonata No. 5 in C for Unaccompanied Violin ("Sonata No. 3"). Ossy Renardy (violin). 1-10" disc (*L-LPS-259) \$4.95.

This is the fourth LP version of this Bach Sonata for unaccompanied violin. Previously very satisfactory recordings were made by Busch, Schneider, and Szigeti. However, Renardy is an able player and as one now has the opportunity of choosing among four fine artists he might as well take advantage of it. We prefer Szigeti but that is purely personal.

VOLONCELLO



Bloch: Schelomo. (Hebrew Rhapsody for 'Cello and Orchestra). Zara Nelsova (violoncello) with the London Philharmonic Orchestra conducted by Ernest Bloch. 1-10" disc (*L-LPS-138). \$4.95.

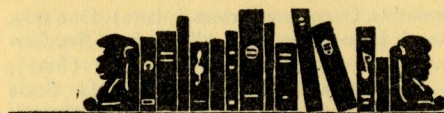
This is surely one of Ernest Bloch's great compositions—many music lovers think it is his greatest. Many of us remember the superb recording of it that was issued by RCA Victor a decade ago by Emanuel Feuermann and the Philadelphia Orchestra under Stokowski. And now we have an LP version under the direction of the composer with the very talented 'cellist, Zara Nelsova. While it does not have the brilliant intensity of the Feuermann-Stokowski performance, it is a very good one. Why London put it on two sides of a 10-inch disc when it could have been placed on one side of a 12-inch one we wouldn't know. To have had it without the annoying break would have been a real joy.

MISCELLANEOUS



Exotic Dances. Recorded in Native Lands. 1-12" disc (*Ethnic Folkways FLP-336) \$5.95.

This LP disc is for those who are interested in the native dances of various foreign lands. The recordings were made "on location" by native artists and are thus authentic. There are thirteen dances on this record, each on a separate band so that any particular dance may be selected and played at will. The countries represented are: India, Burma, Japan, Argentina, Spain, Rumania, Crimea, Panama, Equatorial Africa, and Armenia. An illustrated leaflet fully describing each dance is included with the present record. The recording for the most part has been very successfully accomplished.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv + 596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

Records: 1950 Edition. By David Hall. ix + 524 + xx pps. Alfred A. Knopf (New York). Price \$5.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—Asch, AL—Allegro, BL—Bibletone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HS—Haydn Society, HW—Hargall, L—London Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 $\frac{1}{3}$ rpm.
♯ indicates 45 rpm.

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The New Records

Monthly,
The Consul
P. 8

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA 7, PA., U. S. A.

VOL. 18, NO. 9

NOVEMBER, 1950

By mail to any address
50¢ per year

TWO new RCA Victor record catalogs have recently been made available. The first with the title "The Music America Loves Best" contains all recent releases and those records that have a wide and continued appeal. It is assumed that every record dealer will carry these items regularly in stock. The second catalog known as the "Request Catalog" contains recordings that will be of interest to "the connoisseur of fine music." It is not expected that the average dealer will stock these items but will take special orders for them which will be filled by RCA Victor in from two to four months. We rather imagine that the more important dealers in the larger cities will attempt to carry a stock of all of the recordings in both catalogs. However, if the dealer's stock of any item listed in the "Request Catalog" becomes exhausted, he must wait from two to four months before it can be replenished.

Both of these catalogs are now available from the publishers of this bulletin. "The Music America Loves Best" (240 pp.) is 15¢. The "Request Catalog" (200 pp.) is 20¢. Both prices are postpaid in U.S.A.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33½ r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33½ r.p.m.) records; the Greek letter phi (φ) indi-

cates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

NEW LP RELEASES

Ezio Pinza Sings "Enchanted Melodies." Ezio Pinza (bass) with orchestras conducted by Wilfred Pelletier and Fausto Cleva. 1-10" disc (*C-ML-2142) \$3.85. (Formerly all single discs; see TNR Vol. XIII, No. 9; Vol. XIV, No. 4; Vol. XVI, Nos. 5, 12).

Bach: *Preludes and Fugues in A, C, and A minor*. Carl Weinrich playing the organ in the residence of John Hausserman. 1-10" disc (*MGM-E-527) \$2.85. (TNR May '48).

Toch: *The Chinese Flute*. Alice Mock (soprano) and Martin A. Ruderman (flute) with the Pacific Sinfonietta—Manuel Compinsky. 1-12" disc (*ALCO-ALP-1006) \$4.85. (TNR May '48).

Saint-Saëns: *Samson et Dalila*, Op. 47 (complete opera). Hélène Bouvier, José Luccioni, Charles Cambon, Paul Cabanel, Médus, and the Chorus and Orchestre National de l'Opera—Louis Fourrier. 3-12" discs in folder (*C-SL-107) \$14.55. (TNR Nov. '48).

ORCHESTRA



Brahms: *Symphony No. 4 in E minor*, Op. 98. Boston Symphony Orchestra conducted by Charles Münch. 4-12" discs in album (V-DM-1399) \$6. 4-7" discs in box (φV-WDM-1399) \$4.51. 1-12" disc (*V-LM-1086) \$5.45.

It appears that the recorded repertoire of the Boston Symphony Orchestra will be as interesting in the future as it was in the past, and it may be even more exciting. Münch has a way of making music that is familiar sound fresh, arresting and exciting; and this is done without excessively disturbing or distorting the score. The Brahms *Fourth* recording is a good example—an even better example than the Beethoven *Seventh* recently issued. After a careful and deliberate first movement, in which we hear much beautiful but not fussy detail, and a serene second movement, Münch begins to tighten the reins and build a third movement of unusual power which is intensified magnificently in the final movement.

Brahms chose the form of variations on a ground for this finale because dramatic activity (always on the ebb in finales) was fully exploited in the other three movements. He desired a finale that was free to express tragic emotion without being encumbered by the logical and chronological necessities of the more dramatic sonata forms. It is a bold and towering piece of composition, set forth with cumulative power and telling effect by Münch.

There is no doubt in our minds that this is the best recording of the *Fourth* available—certainly the most interesting and compelling. It is beautifully recorded, with the right amount of resonance (some of the later Boston records have been a trifle too echoey). We have heard only the LP disc, but notice the 78 and 45 sets are on four records—the first time we can recall this work on eight sides; it is usually on ten sides. Is this the start of more time per side for these speeds? The economy is welcome if the quality is not sacrificed. By all means hear this splendid version if your library does not already have an adequate *Fourth* of Brahms. S.

The Heart of the Symphony. Boston Pops Orchestra conducted by Arthur Fiedler. 4-12" discs in album (V-DM-1410) \$6.00. 4-7" discs in box (øV-WDM-1410) \$4.51. 1-12" disc (*V-LMX-1085) \$4.85.

At least ten or more years ago Charles O'Connell, who was then with RCA Victor, conceived the idea of picking out the most tuneful sections of the most popular symphonies and recording them for an album with the title "Heart of the Symphony." These were made by the Victor Symphony with Mr. O'Connell directing. The album was an immediate hit and sold widely for many years until it was finally dropped from the catalog. It was given credit for converting many persons to an appreciation of symphonic music. They sampled the most enticing bits and then became interested in the works in their entirety. We presume that that is the idea of the present new recording by Fiedler and the Boston Pops. Mr. Fiedler has done an excellent job and has the benefit of the best of modern reproduction.

Samples from the following symphonies are included in the new "Heart of the Symphony:" Beethoven's *Fifth*; Schubert's "Unfinished;" Tchaikovsky's *Fourth* and *Fifth*; Dvorák's "From the New World;" Brahms' *First*; Franck's *Symphony in D minor*; and *Festival at Bagdad* from Rimsky-Korsakoff's symphonic suite, "Scheherazade."

Rimsky-Korsakov: Symphonietta on Russian Themes. One side, and Dvorák: *Slavonic Rhapsody No. 2 in G minor, Op. 45, No. 2.* Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-8) \$5.95.

The vast reservoir of folk tunes in both Russia and eastern Europe has provided a rich supply of raw materials for native composers during the past century, with Rimsky-Korsakov and Dvorák in the vanguard. The two items in this coupling are repre-

sentative treatments of the folk idiom, pleasing and enjoyable to the ear if not of particular consequence to the mind.

In 1879, as a diversion while more weighty matters occupied his time, Rimsky-Korsakov composed a string quartet on Russian folk tunes, then scored the first three movements for full orchestra with the title *Symphonieta on Russian Themes*. The first movement is not only pastorale in character, but develops a melody strikingly similar to the opening theme of Beethoven's *Pastorale Symphony*. (Whether the melody is of Russian origin, or whether Rimsky patterned his after Beethoven, is an item for investigation.) The second movement brings another surprise in the hauntingly beautiful folk song Stravinsky used for the "Dance of the Princesses" in the *Fire Bird*. Stravinsky weaves it in just enough to leave a tantalizing memory; Rimsky works it over thoroughly in a variety of instrumental garb. The animated finale develops no readily familiar themes.

Dvorák's *Slavonic Rhapsody*, comprising a string of folk-dance themes, has that incisive flavor associated with his style and with the Bohemian folk idiom. Conductor Swoboda and his Viennese musicians, displaying a flair for the generally romantic spirit in both Rimsky-Korsakov and Dvorák, turn out a satisfying performance. Reproduction—excellent. E.

McDonald: Children's Symphony (On Familiar Tunes). Philadelphia Orchestra conducted by Harl McDonald. 2-12" discs in album (C-MX-348) \$3.50.

McDonald: Children's Symphony (On Familiar Tunes). One side, and **Brand: The Wonderful One-Hoss Shay.** Philadelphia Orchestra conducted by Eugene Ormandy. 1-10" disc (*C-ML-2141) \$3.85.

Here is an LP disc for the little tots. Of particular interest is Harl McDonald's pleasing little symphony—fifteen minutes of delightful music based on tunes that every child will recognize instantly. It is a real little symphony in four movements and among the familiar tunes are: *London Bridge*; *Baa, Baa, Black Sheep*; *Oh, Dear, What Can the Matter Be?*; *Farmer in the Dell*; and *Jingle Bells*. Max Brand's *The Wonderful One-Hoss Shay*, based on Oliver Wendell Holmes' famous poem is an appropriate coupling for the LP version.

We predict that a lot of little folks are going to become acquainted with the wonderful Philadelphia Orchestra through these recordings which they can easily enjoy and appreciate.

Adam: Giselle—Ballet Music (excerpts). Royal Opera House Orchestra, Covent Garden, conducted by Robert Irving. 4-12" discs in album (V-DM-1397) \$6. 4-7" discs in box (øV-WDM-1397) \$4.51. 1-12" disc (*V-LM-1092) \$5.45.

RCA Victor offers this timely release which should enjoy wide popularity—it is timely because it is made available while the Sadler's Wells Ballet is enjoying

* Indicates LP 33 $\frac{1}{4}$ rpm.
ø Indicates 45 rpm.

an immensely successful tour in this country with sold-out houses everywhere. *Giselle* is in this company's repertory and it is here recorded just as the Royal Opera House Orchestra played it for them in London. It is gay and delightful music and will doubtless be enjoyed by ballet fans and also by those who have never seen a ballet performance. It is just that sort of music.

Wagner: Lohengrin—Prelude to Act I. Boston Symphony Orchestra conducted by Serge Koussevitzky. 1-12" disc (V-12-1323) \$1.31. 1-7" disc (øV-49-1378) \$1.

In view of the fact that several excellent versions of this famous Prelude are available it would hardly seem that another is required. However, here it is, and needless to say Koussevitzky gives it a performance that rates with the best.

Carey: America. One side, and **Smith: The Star Spangled Banner.** Boston Pops Orchestra conducted by Arthur Fiedler. 1-10" disc (V-10-1567) \$1.05. 1-7" disc (øV-49-1415) \$1.

Here is an ideal record for patriotic meetings. Both selections are played with spirit in correct time and thus this disc may be used to accompany group singing.

Dvorák—arr. Seidel: (8) **Waltzes, Op. 54.** Czech Symphony Orchestra conducted by Otakar Jeremias. 1-12" disc (*ME-MG-10030) \$4.85.

Because most Americans' ears are attuned to the Viennese waltzes of the Strausses, we doubt that Dvorák's waltzes, which are definitely Slavic in character, will have a very wide appeal. However, this group of eight, originally written for piano, are nicely played in their orchestral form by the Czech Symphony—thus they are available for sampling by American music lovers. We have to admit that listening to eight of them in a row, one after the other, was to us a rather dull experience.

Dukas: L'Apprenti sorcier. One side, and **Glinka: Russian and Ludmilla**—Overture, and **Chabrier: Le Roi Malgre Lui**—Danse Slave. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Enrique Jorda. 1-10" disc (*LPS-193) \$4.95.

Chopin: Les Sylphides. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Roger Desormiere. 1-10" disc (*LPS-192) \$4.95.

This pair of LP discs contains several selections, that are generally very popular, nicely played by the famous Paris Conservatory Orchestra. As all of the selections have been splendidly recorded these records should have a wide appeal.

Offenbach Excerpts. L'Orchestre des Concerts (Paris) conducted by Serge Dupré. 4-7" discs in box (øCL-KDM-8102) \$4.52. 1-12" disc (*CL-P-8102) \$4.85.

Offenbach the French operetta king of the 19th

century wrote ninety such works and it is reported that he had as many as four or five running in Paris at the same time. Among his most popular ones were *La Belle Hélène*; *Bluebeard*; *La Vie Parisienne*; and *La Grande Duchesse de Gerolstein*. The present recording contains excerpts from each of these played in the Offenbach tradition by a fine French orchestra of appropriate size (60 pieces). If such gay sparkling music appeals to you, you will find the recording very much to your liking. Reproduction—excellent.

Humperdinck: Hansel und Gretel—Prelude to Act I. Leopold Stokowski and his Symphony Orchestra. 1-12" disc (V-12-1321) \$1.31. 1-7" disc (øV-49-1376) \$1.

This lovely prelude is played beautifully under Stokowski's direction, and it has been superbly recorded by RCA Victor.

Berlin: White Christmas. One side, and **Berlin: Give Me Your Tired, Your Poor** and **Berlin: God Bless America.** Andre Kostelanetz and his Orchestra. 1-12" disc (C-7666M) \$1.25.

Columbia has issued this single disc from the album "Music of Irving Berlin," reviewed in our October 1950 issue.

Smetana: Wallenstein's Camp, Op. 14. Vienna Symphony Orchestra conducted by Henry Swoboda. One side, and **Suk: Fantasy for Violin and Orchestra, Op. 24.** Peter Rybar (violin) with the Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-11) \$5.95.

NOTE: For review of this disc see under VIOLIN.

CONCERTO



Haydn: Concerto in D for Clavier and Orchestra, Op. 21. Marguerite Roesgen-Champion (harpsichord) with the Lamoureux Orchestra conducted by Arthur Goldschmidt. One side, and **Haydn: Concerto in C for Oboe and Orchestra.** Pierre Pierlot (oboe) with the Lamoureux Orchestra conducted by Arthur Goldschmidt. 1-12" disc (*VX-PLP-6320) \$5.95.

If the tremendous upsurge in the output of Haydn recordings has given us a broader familiarity with his style, it has also imposed a difficult problem of selection for the average collector. Since the bulk of this material is concentrated in the symphonies and quartets, the two concertos in this release are welcome additions as representative of Haydn's mature skill in the concerto form.

The *Harpsichord Concerto*, composed in 1784, was originally intended for performance on either harpsichord or the "forte piano" then coming into favor, and it has been recorded with both instruments. Mme. Roesgen-Champion herself once made a piano version for Pathé, Edwin Fischer did the same for H.M.V., and Wanda Landowska waxed an early Victor issue. The *Oboe Concerto* makes its debut with this Westminster release.

The tightly-knit *Harpichord Concerto* is akin to the late symphonies in the deftness of style, the sudden temporary digressions into unexpected keys, and the concise, sure-footed workmanship. The striking solo part is allowed full interplay with the orchestra, which consists of only two oboes, two horns, and strings. The sparkling first movement contains some daring harmonies for its period, the gentle slow movement is suggestive of Mozart and even Chopin in its florid decorations, and the last, entitled "Rondo all' Ungherese," may have been associated in Haydn's mind with a Hungarian dance. Mme. Roesgen-Champion gives a stirring performance, with the orchestral balance carefully controlled so her instrument can be clearly heard throughout.

The *Oboe Concerto*, pastoral in character by the very nature of the solo instrument, is less boisterous and more lyric. Pierre Pierlot phrases the graceful melodies with delicate nuance in a cleanly etched performance. Z.

Elgar: Concerto in B minor, Op. 61. Jascha Heifetz (violin) with the London Symphony Orchestra conducted by Sir Malcolm Sargent. 5-12" discs in album (V-DM-1385) \$7.25. 5-7 discs in box (øV-WDM-1385) \$5.51. 1-12" disc (*V-LMX-1090) \$4.85.

Without wishing to detract from the excellence of the issue at hand, we feel called upon to express an opinion about a ridiculous and annoying habit which RCA Victor has slipped into. On the front of the LP folders we are pleased to accept art work, color, and an elaborate decoration announcing the title of the contents. But on the reverse side of the folder, we are indeed anxious to find program notes, biographical data, and information on the performing artists. (As an individual, this reviewer unabashedly admits even more: this material is often a necessity!). If Victor is thoughtful enough to supply elaborate booklets for operatic sets, they should give us a few crumbs of information for a concerto or symphony. Most of the recent releases, however, offer a full page entitled "Also available on RCA Victor LP Records." That is enlightening, but not in the right way. Please let record lists and other propaganda to whet the customers' appetites be printed in leaflets and supplements—but get those program notes on the LP folders!

As no notes accompany this set, we decided to listen to it as you, dear reader, will have to—without benefit of enlightenment or salesmanship by a program annotator. The principal result is that our attention was more on Heifetz' wizardry than on Elgar's music. The concerto is known to be one with enormous technical difficulties, and these are eschewed with Heifetz' usual aplomb. His performance is something to make other fiddlers gasp in amazement. We do not wish to infer that he relegates the music to second place for display of his prowess, for we felt that he had great belief in this music. As music it is not without some emotional

content, but we would hardly class it with the other better known violin concerti. The slow movement settles down to some sweet melodies, but the end movements are largely fireworks displays. The performance and reproduction will keep this version out front, should anyone else dare to try it. S.

Goldmark: Concerto in A minor, Op. 28. Peter Rybar (violin) with the Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-10) \$5.95.

The repertoire of recorded music has waited entirely too long for a recording of the lyric Goldmark *Violin Concerto*. It appears here for the first time, although the beautiful *Air* (second movement *Andante*) was recorded twice previously—many long years ago. Rarely does it appear on concert programs, yet every full-fledged fiddler has learned it in his schooling. After you have heard it in this very fine recording you may begin to wonder at the boring and unimaginative program making which afflicts ninety per cent of our symphony orchestra concerts today. Now that we know how fast most of the great violinists can play the last movement of the Mendelssohn *Concerto*, our rapidly growing body of music lovers—daily becoming more enlightened thanks largely to records and radio—may demand that the virtuosi play such works as the Goldmark *Concerto* once in a while.

The enterprising independent company, Westminster, employing their usual forces, The Vienna Symphony under Swoboda and Peter Rybar, violinist, with the benefit of clear recording of good fidelity, has produced an excellent account of this charming concerto. The work is in three movements; the second movement *Air*, referred to above, is particularly notable for its beauty. It is rather short, but it is to Goldmark's credit that he didn't ramble on needlessly; what he has said is just right. The first movement is melodious although it moves along nicely and sustains interest. The finale is surprisingly lengthy with plenty of display work for the soloist. Some of the ideas in this movement are reminiscent of the first movement, which gives a pleasant unity to the work.

Not only do we recommend this disc as music to be enjoyed and as a worthy performance of the music, we also urge our readers to hear it. Once you are acquainted with it, we are sure you will wish to hear it many times. S.

Beethoven: Concerto in D, Op. 61. Georg Kulenkampff (violin) with the Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 1-12" disc (*CLP-8099) \$4.85.

Georg Kulenkampff held a position of eminence among European violinists until his death just recently in Switzerland. He was trained in the school of violin technique formed by Joachim, a contemporary of Dvorák and Brahms. In his later years Kulenkampff was a professor of music in one of the leading music schools of Berlin.

* Indicates LP 33 $\frac{1}{3}$ rpm.
ø Indicates 45 rpm.

Composed at approximately the same time as the Third and Fourth Symphonies and Fourth Piano Concerto, the Violin Concerto comes from a period of Beethoven's life which produced the works most popular with present-day audiences—a period productive of works not as profound as the later pieces, but beyond the earlier music which showed the influences of Haydn and Mozart. Beethoven's *Violin Concerto* is considered one of the three greatest essays in this form—a form which found many of the great composers like Mendelssohn, Brahms, Tchaikovsky, Schumann, and Sibelius attempting, like Beethoven, but one example.

Though the music is familiar, it is to the credit of Kulenkampf and his conductor that they attempt no unusual or tricky business. Indeed, one will not hear a more musicianly and straightforward performance of the work. The feeling of the music is never sacrificed for a display of technique, and we mean *never*. The reading is not superficial or in any way lacking; it is solid. It is relaxed and spacious and played with great facility. It is more refined, if less volatile, than the excellent Szigeti performance. Needless to say the orchestral collaboration is first rate. The reproduction excels in clarity; the surfaces of our LP were not the quietest, but not excessively bad. An altogether admirable recording for those interested in solid merit.

S.

Vivaldi: Concerto for Flute, Op. 10, No. 1 and Vivaldi: Concerto for Flute, Op. 10, No. 4. One side, and **Vivaldi: Concerto for Flute, Op. 10, No. 5.** Paul Renzi (flute) with Gothic String Ensemble. And **Vivaldi: Concerto in B-flat ("La Notte").** Bernard Garfield (bassoon) with Gothic String Ensemble, featuring Niels Lee Groi (harpsichord). 1-12" disc (*CH-CHC-56) \$4.85.

The musical world in recent years has begun to take a real interest in the compositions of the truly great early 18th century Italian musician, Antonio Vivaldi—a master from whom the immortal Bach "did not deem himself unable to learn." The present disc contains three lovely little concerti for flute and strings and a most attractive concerto for bassoon, strings and cembalo. Those who wish to delve into the music of Vivaldi will find the present LP disc of great value. Concert Hall has engaged the services of exceptionally fine musicians for these recordings and the reproduction is of the very best.

The Heart of the Piano Concerto. Jesús María Sanromá (piano) with the Boston Pops Orchestra conducted by Arthur Fiedler. 4-12" discs in album (V-DM-1408) \$6. 4-7" discs in box (øV-WDM-1408) \$4.51. 1-12" disc (*V-LMX-1105) \$4.85.

In the autumn of 1941 RCA Victor released its first album entitled "The Heart of the Concerto." Mr. Sanromá was at the piano and he was supported by the Victor Symphony Orchestra conducted by Charles O'Connell. This album was an immediate success and continued to sell well through the years.

Now we have a new version with the same pianist, but in this instance he is supported by the Boston Pops directed by Arthur Fiedler. As in the former album, the most tuneful movements have been selected from a group of popular piano concertos. Here we have enticing samples from the best in the literature for piano and orchestra. We feel sure that many persons, after they have tasted the samples, will wish to have complete versions of these famous works. Complete recordings of all of them are available.

"The Heart of the Piano Concerto" includes movements from: Bach's *Concerto No. 1 in D Minor*; Mozart's *Concerto No. 20 in D Minor*; Schumann's *Concerto in A Minor*; the *Concerto No. 3 in C Minor*, by Beethoven; Grieg's *Concerto in A Minor*; *Concerto No. 1 in B-Flat Minor* by Tchaikovsky; Rachmaninoff's *Concerto No. 2 in C Minor*; and the famous *Rhapsody in Blue* by George Gershwin.

Mozart: Concerto No. 23 in A, K. 488. Artur Rubinstein (piano) with the St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 3-12" discs in album (V-DM-1415) \$4.75. 3-7" discs in box (øV-WDM-1415) \$3.51. Coupled with Falla: *Noches en los Jardines de España*. 1-12" disc (*V-LM-1091) \$5.45.

NOTE: For review of this disc see under PIANO.

CHAMBER MUSIC



Schumann: Quintet in E-flat, Op. 44. Paganini Quartet with Artur Rubinstein (piano). Seven sides, and Haydn: *Quartet in B-flat, Op. 64, No. 3—Minuetto.* Paganini Quartet. 4-12" discs in album (V-DM-1419) \$6. 4-7" discs in box (øV-WDM-1419) \$4.51. 1-12" disc (*V-LM-1095) \$5.45.

This item was reviewed from the LP disc, which by the way does not contain the Haydn *Minuetto*—the filler for the eighth side of the album set.

We naturally compared the present recording with the Serkin-Busch Quartet version which is available on a 10-inch Columbia LP disc at a considerably lower price. Regardless of price we can easily see why many music lovers will prefer the Serkin-Busch performance. Rudolph Serkin and the Busch Quartet is a chamber music combination that is hard to beat. Although in this particular work the piano part is written to stand out, there is a blending of the piano-forte with the strings that is truly delightful. In our opinion, this has not been nearly so well accomplished by Rubinstein and the Paganini players.

Prokofiev: Sonata No. 1 in F minor, Op. 80. Yehudi Menuhin (violin) and Marcel Gazelle (piano). 3-12" discs in album (V-DM-1403) \$4.75. 3-7" discs in box (øV-WDM-1403) \$3.51. Coupled with Bartók: *Sonata for Violin Solo* (TNR Apr. '50). 1-12" disc (*V-LM-1087) \$5.45.

Only a few months ago Columbia released Szigeti's superb recording of Prokofiev's *Sonata No. 1 in F*

minor, Op. 80 and we can see no particular reason for another recorded version. However, here it is, and at the hands of the brilliant Menuhin. We rather prefer Szigeti in this particular selection, but that may be purely personal; others may prefer Menuhin. As both recordings are readily available, one may take his choice. The present LP disc also contains Bartók's *Sonata for Violin Solo*, which was reviewed in our issue of April 1950.

Hummel: Septet, Op. 74. Franz Holletschek (piano), Camillo Wanaussek (flute), Rudolph Spurny (oboe), Franz Koch (horn), Gunther Breitenbach (viola), Nicholas Hubner (violin cello) and Joseph Duron (bass). 1-12" disc (*WEST-WL-50-18) \$5.95.

Johann Nepomuk Hummel (1778-1837), one of the most popular musicians of his time, is practically unknown to the average music lover of today. Hummel was as a boy of seven or eight a student of Mozart's; as a matter of fact he lived with that great composer for two years. It was Mozart who suggested that Hummel's father take the young boy on a tour as a child pianist. This was done with great success. Later Hummel studied with Haydn and Albrechtsberger in Vienna at the same time as Beethoven and thus he became acquainted with that musical giant. It is said that Hummel was the only musician that rated with Beethoven in the art of improvisation. He composed in nearly every form, was a successful concert pianist and an important orchestral conductor. It seems hard to understand how a musician of such celebrity could fade away and be all but forgotten.

For those who would like to sample of the work of such forgotten composers as Hummel the phonograph seems to be the only means, and thus the little black discs are uniquely helpful again and again. The present *Septet*, Op. 74 is a typical chamber work of Hummel's. It is not hard to guess that the composer was also a pianist, for the piano is prominent throughout the composition. All four movements contain pleasing melodies, and the work as a whole is spirited—no danger of going to sleep while listening to it. In fact, we would say that most persons will enjoy it. On this disc it has been beautifully played by very able European musicians; we do not know when we have heard better LP reproduction. R.

Haydn: Quartet in C, Op. 54, No. 2. One side, and **Haydn: Quartet in G, Op. 77, No. 1.** Kroll Quartet: William Kroll and Louis Graeler (violins), Nathan Gordon (viola) and Avron Twerdowsky (violin cello). 1-12" disc (*AL-AL-58) \$4.85.

These satisfactory recordings of these two Haydn quartets will be particularly welcome because no other recordings of them are available. They were both contained in early volumes of the Haydn Quartet Society which are no longer to be had. The Kroll Quartet is an eminent chamber music group who has given numerous concerts throughout North America and takes its name from its first violinist,

William Kroll, who formerly held that position with the famous Coolidge Quartet. The recording is good but has been made at quite low volume.

Rameau—arr. Hewitt: (6) Pièces de Clavecin en Concert. Hewitt Chamber Orchestra. 1-12" disc (*VX-DLP-6680) \$5.95.

Maurice Hewitt has arranged for string orchestra these six short pieces that Rameau (1683-1764) originally composed for harpsichord "with violin or flute and second violin or viola." He presents them in lovely performances by the Hewitt Chamber Orchestra. As they have been faithfully reproduced, those interested in early 18th century French music will find the present disc most attractive.

Brahms: Trio in E-Flat, Op. 40. Leopold Mittman (piano), Bronislaw Gimpel (violin) and Fred Klein (horn). 1-12" disc (*RENAISSANCE X-13) \$5.95.

A modern recording of Brahms' "Horn Trio" has been needed for many years, and it is indeed nice to have one made by such able artists as will be found on the present disc. We are delighted to state that the reproduction rates with the excellent playing. Record surfaces smooth and quiet.



OPERA

Verdi: Rigoletto (complete opera). (Sung in Italian). Erna Berger, Joyce White (sopranos); Nan Merriman, Mary Krete (mezzo-sopranos); Jan Pearce, Nathaniel Sprinzena (tenors); Leonard Warren, Arthur Newman (baritones); Italo Tajo, Percy Ukena, Richard Wentworth (bassos); Robert Shaw Chorale directed by Robert Shaw; and the RCA Victor Orchestra conducted by Renato Cellini. 14-12" discs in 2 albums (V-DM-1400 and V-DM-1401) \$20. 14-7" discs in 2 boxes (øV-WDM-1400 and øV-WDM-1401) \$15.52. 3-12" discs in box (*V-LMX-6101) \$14.55.

Verdi: Highlights from "Rigoletto." Erna Berger, Joyce White (sopranos); Jan Pearce, Nathaniel Sprinzena (tenors); Nan Merriman (mezzo-soprano); Leonard Warren, Arthur Newman (baritones); Italo Tajo, Percy Ukena (bassos); Robert Shaw Chorale directed by Robert Shaw; and the RCA Victor Orchestra conducted by Renato Cellini. 6-12" discs in album (V-DM-1414) \$9. 6-7" discs in box (øV-WDM-1414) \$7.01. 1-12" disc (*V-LM-1104) \$5.45.

It lacks but approximately four months to the 100th anniversary of Verdi's *Rigoletto* and, by odd coincidence, only a little over two months to the 50th anniversary of Verdi's death. RCA Victor marks both occasions handsomely by presenting *Rigoletto* as the first complete opera they have recorded in this country.

The cast, drawn from the Metropolitan, is uniformly fine. Erna Berger, as Gilda, is unbelievably excellent. Here is the characterization Verdi wanted

(but seldom got)—a young girl in love for the first time. Miss Berger realizes every nuance, every subtlety that is written into this, one of Verdi's finest scores. The *Caro nome*, in Miss Berger's hands, does not become a showpiece for the prima donna, as is the case ninety-nine times out of a hundred. The same fine feeling for the music is apparent in all the concerted passages in which Erna Berger has a part. Hers is a tremendous performance, certainly never equalled on records before.

Leonard Warren, in the title role, turns in one of his best recorded performances. When he controls his deplorable tendency to shout rather than to sing, he is well-nigh impeccable. His voice is overly large for the role; but in his big scenes, such as *Pari siamo* and *Cortigiani, vil razza dannata*, the over-all effect is one of great power and sincerity. In the duets *Piangi fanciulla* and *Si, vendetta* as well as in the Finale, he sings with considerable feeling and expressiveness. All in all, it is an admirable job.

Jan Peerce sings the music of the profligate Duke of Mantua in dramatic fashion. In his hands the Duke is imperious, regal and manly. There is an excellent sense of the theatre in Mr. Peerce's conception of the role, and his first act duet with Miss Berger is one of the highlights of the performance. From his opening *Questa o quella* on through to the last act quartet Mr. Peerce gives a finely integrated characterization of the high-handed nobleman.

Italo Tajo is a magnificent Sparafucile, while as his amoral sister Maddalena, Nan Merriman contributes a sterling performance. The others in the long cast are well chosen. Richard Wentworth must, however, be singled out for special praise. His singing of the minor role of Conte di Monterone is an excellent job. He sings his lines with truly Italian fervor, and the scene wherein he curses Rigoletto and the Duke is one of the most convincing portions of the opera.

The over-all effect of this recording is one of amazement coupled with a feeling of gratitude for its being made available. As a case in point, listen to the last act. After *La donna e mobile* (superbly sung by Jan Peerce) we have the famous Quartet. Never before has this music sounded so thrilling. There have been more beautiful voices (never a finer Gilda, however) but the net result is one that belies the use of the word "hackneyed" in connection with this music. The following scene, wherein Gilda presents herself to be murdered, is magnificent. The storm, with its wonderful sound effects (including a chorus humming in the background) builds up to the heart-breaking finale with grandeur and power.

The laurels for the performance must be divided three ways. First the artists, for the reasons outlined above. Secondly to Renato Cellini, the conductor, for his grasp and understanding of the music and for his eminently sane tempi. And last, but by no means least, to Mr. A. A. Pulley, RCA Victor's chief recording engineer, for the incredibly high quality of the entire recording.

RCA Victor has not stinted as regards packaging this, their initial domestic operatic venture. An excellent brochure on the history and story of the opera is included with illustrations of outstanding merit by Dan Noonan. Not content with this, they also supply a complete Italian-English libretto.

For those whose budget or taste does not run to complete operas, a single LP disc has been arranged giving all the principal arias and the following concerted numbers: *E il sol dell' anima*; *Piangi fanciulla*; *Bella figlia dell' amore*; and the Finale. W.

Berg: Wozzeck, Op. 7 (3 excerpts). (Sung in German). Gertrude Ribla (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. One side, and **Schönberg: Gurrelieder**—Lied der Waldaube. (Sung in German). Martha Lipton (mezzo-soprano) with the Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. 1-10" disc (*C-ML-2140) \$3.85.

Berg: Wozzeck, Op. 7 (3 excerpts). (Sung in German). Gertrude Ribla (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs in album (C-MX-347) \$3.50.

It has been twenty-five years since *Wozzeck* was first performed at the Berlin Staatsoper under Erich Kleiber and nineteen years since the Philadelphia Grand Opera Company and Leopold Stokowski first presented the work in this country to a startled audience. On this latter occasion, Anne Roselle was the ill-starred Marie, Ivan Ivantzoff sang the title role and Nelson Eddy was the villainous Drum-Major. The opera was a nine days' wonder but has since had relatively few performances in this country.

The three excerpts on this disc were first heard on 11 June 1924 at Frankfort-am-Main, one year before the world *première* of the opera. The portions of the score arranged by the composer for concert performance are: *Interlude, Military Music*, and *Cradle Song* from Act 1; *Marie's Bible Reading* from Act 2 and *Death of Wozzeck* and *Final Scene* from Act 3.

Alban Berg, a disciple of Arnold Schönberg, has taken this tale of fantastic imaginings, stark realism, intense tenderness and murderous brutality and set to it his own ideas of operatic music. He uses what has become known as "speech-melody" which, as one might expect, is neither speech nor melody. Gertrude Ribla "sings" the part of Marie in this recording and the Philadelphia Orchestra, under Eugene Ormandy, plays sonorously and with great effect.

On the reverse side of the disc is an excerpt from Schönberg's early work, *Gurrelieder*. Being an early work it has none of the drastic atonalities of *Die glückliche Hand* or *Pierrot Lunaire*. It is, in fact, a work of pure romanticism, more than slightly reminiscent of Wagner. Martha Lipton, young Metropolitan Opera contralto, sings with great beauty of voice and a grasp of the context unusual in so young a singer. Leopold Stokowski and the New York Philharmonic-Symphony Orchestra wallow in the lush harmonies and the result is a performance at once enjoyable and

exciting. Columbia has lavished some of its best recording on these two items, and both are worthy of investigation. W.

Wagner: Tristan und Isolde—Isolde's Narrative & Curse (Act I). (Sung in German). Kirsten Flagstad (soprano) and Elisabeth Höngen (contralto) with the Philharmonia Orchestra conducted by Issay Dobrowen. Three sides, and **Wagner: Im Treibhaus** (No. 3 from "Fünf Wesendonck Gedichte"). (Sung in German). Kirsten Flagstad (soprano) accompanied by Gerald Moore (piano). 2-12" discs in album (V-DM-1435) \$3.50. 2-7" discs in box (σV-WDM-1435) \$2.51.

In our May 1949 issue, Max de Schauensee reviewed the above recordings from the imported HMV pressings. He said:

"Flagstad sings this scene superbly. Her two high B's are far-flung, luminous sounds, and her description of the wounded Tristan—*er sah mir in die Augen*—is breathtaking in its purity and tenderness. The final curse is catapulted forth with all the strength and clarity of this voice among voices. On the reverse side of the final *Tristan* side, we find the soprano singing a wondrously quiet performance of the lovely *Im Treibhaus*, with Gerald Moore giving flawless accompaniment at the piano."

Strauss: Die Fledermaus—Czardas: Klänge der Heimat (Act II). One side, and **Strauss: Der Zigeunerbaron**—Zigeunerlied: Habet acht (Act I). (Sung in German). Ljuba Welitch (soprano) with the Orchestra of the Metropolitan Opera Association conducted by Max Rudolf. 1-12" disc (C-73005D) \$1.25. 1-7" disc (*C-3-568) \$1.

Puccini: Tosca—Love Duet (Act I). Three sides, and **Puccini: Tosca**—Vissi d'arte (Act II). (Sung in Italian). Ljuba Welitch (soprano) and Richard Tucker (tenor) with the Orchestra of the Metropolitan Opera Association conducted by Max Rudolf. 2-12" discs in album (C-MX-356) \$3.50. Coupled with **Strauss: Die Fledermaus**—Czardas, and **Strauss: Der Zigeunerbaron**—Zigeunerlied, and **Weber: Der Freischütz**—Agathes gebet (Act II) (TNR Mar. '49). 1-10" disc (*C-ML-2139) \$3.85.

Columbia has placed, on a single ten-inch LP disc, one of the finest samplings of a singer's art that could be imagined. Mlle. Welitch sings excerpts from *Tosca*, arias from *Die Fledermaus*, *Der Zigeunerbaron* and *Der Freischütz* in breath-taking fashion.

The love duet from *Tosca* is gloriously sung by Miss Welitch and Mr. Tucker. The music lies well for their respective voices, and Ljuba Welitch's temperament is admirably suited to the role. She is a youthful, impetuous and fiery *Tosca*—brimming over with life and vitality. In short, she comes very close to being the ideal *Tosca*. Richard Tucker is in good voice and the soaring climaxes of the duet come off in fine style. The *Vissi d'arte*, war horse though it is, is most expressively sung—being, in fact, one of

the finest recordings of this wonderful and sorrowful prayer.

The music from the Strauss operas is enchanting and Miss Welitch sings them to the hilt. As has been remarked before on these pages, Ljuba Welitch is virtually tireless, however exacting the music. This is one of the most appealing aspects of her art and one in which she has few peers.

The Metropolitan Opera Association Orchestra under Max Rudolph supplies well conceived accompaniments to the Puccini and Strauss items, while for the now famous recording of *Wie nahe mir der Schlummer* from "*Der Freischütz*" the orchestra is the London Philharmonic under Walter Süsskind. The recording is good, with better than average relationship between voices and orchestra. W.

Menotti: The Consul. (Sung in English). Marie Powers, Patricia Neway, Gloria Lane, Cornell MacNeil, Andrew McKinley, Leon Lishner, George Jongeyans, Maria Marlo, Lydia Summers, Maria Andreassi, and Francis Monachino with orchestra conducted by Lehman Engel. 2-12" discs in album (*D-DX-101) \$11.70.

Gian-Carlo Menotti's musical drama *The Consul* is one of the finest contributions yet made to our lyric stage. It is difficult to place the work historically and artistically—to place it, that is, in the main stream of operatic music. Certainly it owes much to the Glück-Wagner concept of poetry being most important, the music being the "obedient daughter of the poetry." Says Mr. Menotti, "Our theatre relies almost entirely on dialogue of action, and the contemporary lyric work must appeal to its audiences in equivalent terms. A composer today cannot hope to build an opera by stringing together a series of brilliant arias. For the contemporary composer the exciting challenge is the recitative." There, in a nut shell is *The Consul*. No particular arias or set pieces (there are a few but they do not move the action forward) and a great deal of dramatic recitative.

The impact of the work derives almost entirely from the plot and the words, which are also the work of Mr. Menotti. It is magnificent theatre. The story is contemporary, so much so that it is depressing in the extreme. That it is depressing is in itself a compliment for it means that Menotti has succeeded in what he set out to do. Make no mistake, it is powerful drama and the music underscores the tragic situations and makes them even more poignant—at times almost unbearably so.

Miss Powers as the Mother, Miss Neway as Magda Sorel and Cornell MacNeil as John Sorel give wonderful performances. Only slightly less important and equally fine are Gloria Lane as the Secretary; Andrew McKinley as Nika Magadoff, the magician; and Lydia Summers as Vera Boronell. One of the high spots is Miss Powers' scene at the beginning of Act II where she sings to her little grandson. Miss Neway is convincing and communicative in all her work and rises to great heights in the finale.

The entire production, from Mr. Menotti's obviously deeply felt words and music, down to the smallest detail, has been carefully planned. Decca's recording is of the first order, and the net result is as thrilling an experience as the phonograph can offer. W.

Wagner: Die Walküre—Ein Schwert verhiess mir der Vater (Act I). One side, and **Wagner: Die Walküre**—Winterstürme wichen dem Wonnemond (Act I). (Sung in German). Set Svanholm (tenor) with the RCA Victor Orchestra conducted by Frieder Weissmann. 1-12" disc (V-12-1345) \$1.31. 1-7" disc (øV-49-1396) \$1.

Only occasionally is there issued a single disc containing Wagnerian vocal selections and thus the present record should be of more than usual interest. Svanholm sings these arias from the first act of *Die Walküre* so excellently and is so well supported by an adequate orchestra that collectors of Wagnerian recordings will doubtless give this disc a hearty welcome.

Moussorgsky: Highlights from "Boris Godounoff." (Sung in Russian). Boris Christoff (basso) with the Philharmonia Chorus directed by Douglas Robinson and the Philharmonia Orchestra conducted by Issay Dobrowen. 3-12" discs in album (V-DM-1436) \$4.75. 3-7" discs in box (øV-WDM-1436) \$3.51.

Here is a set of discs that is bound to arouse considerable enthusiasm among American opera lovers. It contains *Varlaam's Aria*; *I Have Attained the Highest Power*; *Farewell of Boris*; and *Death of Boris*. The second and third sections of these excerpts have been available in this country on HMV imported discs and were highly praised by the American critics.

Boris Christoff, the young Bulgarian bass, has been acclaimed by various European critics as the legitimate successor of the great Chaliapin. He has had marvelous success as leading bass with La Scala, Milan. In the present recording, he reminds one of Chaliapin, because of the great expressiveness of his voice and of his control of his amazing *mezza voce*.

Gounod: Faust—Avant de quitter ces lieux (Act II). One side, and **Offenbach: Les Contes d'Hoffmann**—Scintille diamant (Act III). (Sung in French). Robert Merrill (baritone) with the RCA Victor Orchestra conducted by Jean Paul Morel. 1-12" disc (V-12-1354) \$1.31. 1-7" disc (øV-49-1414) \$1.

Offenbach: La Périchole—Tu n'es pas beau, tu n'es pas riche; Je t'adore, brigande (Act III). One side, and **Bailero** (trad.—arr. Canteloube). Gladys Swarthout (mezzo-soprano) with the RCA Victor Orchestra conducted by Jean Paul Morel. 1-12" disc (V-12-1322) \$1.31. 1-7" disc (øV-49-1377) \$1.

Mr. Merrill and Miss Swarthout render these selections in a highly artistic manner and their recordings

should be very acceptable to those interested. Mr. Merrill's arias are quite familiar, but those of Miss Swarthout will probably be new to many music lovers.

Verdi: Don Carlos—Ella giammai m'amò (recit.); Dormirò sol nel manto mio regal (aria) (Act IV). (Sung in Italian). Italo Tajo (basso) with the RCA Victor Orchestra conducted by Jean Paul Morel. 1-12" disc (V-12-1325) \$1.31. 1-7" disc (øV-49-1380) \$1.

Verdi: Il Trovatore—Stride la vampa! (Act II). One side, and **Verdi: Il Trovatore**—Condotta ell'era in ceppi (Act II). (Sung in Italian). Cloe Elmo (mezzo-soprano) with the RCA Victor Orchestra conducted by Jean Paul Morel. 1-12" disc (V-12-1326) \$1.31. 1-7" disc (øV-49-1381) \$1.

Verdi: La Traviata—Brindisi: Libiamo, libiamo ne' lieti calici (Act I). One side, and **Verdi: La Traviata**—Parigi, o cara, noi lasceremo (Act III). Licia Albanese (soprano) and Jan Peerce (tenor) with the RCA Victor Orchestra and Chorus conducted by Victor Trucco. 1-12" disc (V-12-1320) \$1.31. 1-7" disc (øV-49-1375) \$1.

RCA Victor releases this month these three fine discs in the realm of Italian opera. Lack of space does not permit us to consider each record separately but as all of the selections are well-known to opera lovers, it should be enough to say that in every case the singer is well qualified for his or her task, and that all of the recordings have been faithfully achieved.

Great Operatic Love Duets. Soloists with orchestral accompaniments. 4-12" discs in album (V-DM-1433) \$6. 4-7" discs in box (øV-WDM-1433) \$4.51.

I Pagliacci—Nedda! Silvio! A quest'ora (Act I); No, più non m'ami (Act I). Licia Albanese (soprano) and Robert Merrill (baritone).

La Tosca—Perchè chiuso? (Act I); La vedi? Ti ama (Act I). Florence Quartararo (soprano) and Ramon Vinay (tenor).

Madama Butterfly—Stolta paura, l'amor (Act I); Dicon ch'oltre mare (Act I). Licia Albanese (soprano) and James Melton (tenor). (TNR Dec. '46).

Faust—O nuit d'amour (Act III); Vous auriez grand besoin, docteur (Act III). Geori-Boué (soprano); Georges Noré (tenor); and Roger Rico (basso). (TNR May '49).

RCA Victor has taken the *Madama Butterfly* and the *Faust* selections from albums previously issued and combined them with the new recordings from *I Pagliacci* and *La Tosca* for the present album. Thus they offer a very nice group of operatic recordings for those who would like such an album. As the discs are in automatic sequence one may have a real operatic concert.

Mozart: Don Giovanni—Vedrai, carino se sei buono (Act II). One side, and **Verdi: La Traviata**—Teneste la promessa (recit.); Addio del passato bei sogni ridenti (aria) (Act III). (Sung in Italian). Nadine Connor (soprano) with the Orchestra of the Metropolitan Opera Association conducted by Max Rudolf. 1-12" disc (C-73072D) \$1.25. 1-7" disc (*C-3-749) \$1.

This might be called a "Metropolitan" record. The brilliant soprano, Nadine Conner of the Metropolitan, recorded these arias on the stage of the Metropolitan Opera House with the Metropolitan Opera Orchestra. Collectors of operatic recordings will surely find this excellent disc of great interest. The selections have been beautifully sung and splendidly recorded.

CHORAL



Poulenc: Mass in G. Robert Shaw Chorale conducted by Robert Shaw. 3-12" discs in album (V-DM-1409) \$4.75. 3-7" discs in box (WDM-1409) \$3.51. Coupled with **Britten: A Ceremony of Carols** (TNR Feb. '50). 1-12" disc (*V-LM-1088) \$5.45.

François Poulenc, one time member of "Les Six" and disciple of Erik Satie, has been a prolific composer. Songs, concerti, compositions for wood-winds and many other types are numbered among his works. His style is typically French with the tendency, in common with others of his generation, to oppose the excessive sensitiveness and refinement of the French Impressionists.

The *Mass in G* is a relatively straightforward work that follows the Roman Catholic liturgy. This does not mean that the work is designed for church performance only. There are typically Gallic touches, a lightness of manner that is not displeasing in a work of this nature.

The *Mass* is divided into the usual five sections, *Kyrie*, *Gloria*, *Sanctus*, *Benedictus* and *Agnus Dei*. Each section is a compact musical entity, at times highly moving, always ingenious.

The Shaw Chorale sings with the polish and expressiveness one expects from this talented group, and the soloists have excellent, though not exceptional, voices.

Here is an opportunity for those who are interested in new music to explore a modern score, cast in a form that has not been exploited by many present day composers. The recording is uniformly good. W.

Bach: Magnificat in D. Soloists, Reinhart Chorus of Zürich, Winterthur Mixed Chorus and the Winterthur City Orchestra conducted by Walter Reinhart. 1-12" disc (*CH-CHC-60) \$4.85.

Bach: Cantata No. 78 ("Jesu, der du meine Seele"). Soloists, Reinhart Chorus of Zürich, Winterthur Mixed Chorus, and the Winterthur City Orchestra conducted by Walter Reinhart. 1-10" disc (*CH-CHC-59) \$3.85.

These recordings were made during actual performances at the Third International Bach Festival

at Schaffhausen, Switzerland in May 1950. In view of the fact that these are not studio recordings one must make some allowances. If he will do that, we feel sure that he will accept the reproduction as quite satisfactory. The solo sections are excellent, but the chorus parts rate from very good to only fair. We are glad to say that we did not note any extraneous noises such as coughs or shuffling of feet to mar these recordings.

These LP discs should be of interest to collectors of Bach recordings, and we do not hesitate to suggest that they investigate them. We believe that they are valued additions to the repertory of recorded music.

VOCAL



The Voice of the Xtabay. Yma Sumac (vocal) with orchestra conducted by Leslie Baxter. 1-10" disc (*CL-H-244) \$2.85.

The story of Yma Sumac is an exotic and almost unbelievable one. This girl, now in her twenties, is of pure Inca Indian stock, and was discovered to have a more than exceptional voice at the age of about ten while living in her native Inca village high in the Andes. This voice was so exceptional that the young girl was chosen by the Incan tribe to preside and perform at the sun worshiping ceremonies of the religious festivals. Quite by chance her performance was heard by a visiting official of the Peruvian government and he took steps to have her brought from her native village.

Once in a more worldly atmosphere Yma Sumac's performances of her native music were acclaimed with unreserved enthusiasm. Such phrases as "The Voice of the Century" were used to describe her and as a point of comparison we might mention that her range is considerably in excess of that possessed by Erna Sack. This, technically, is a range of four and one-half octaves.

Yma Sumac concertized throughout South America for a few years and was heard and virtually adopted by Grace Moore. Miss Moore brought Yma Sumac back to New York and left her in her apartment while she (Grace Moore) made a concert tour of Europe. Miss Moore was killed in a plane crash on that tour and Yma Sumac and her native Incan performers were left stranded in New York. There they performed on a modest scale in night clubs; this type of work, however, did not give full opportunity for employment of her talent and when she finally came to the attention of Capitol Records, ground work was slowly and carefully laid to present her in a fashion which would adequately demonstrate the extent of her ability.

Leslie Baxter, an arranger, composer, and conductor of outstanding talent and one with understanding for the music of the sort that Yma had always performed, worked in collaboration with her to produce music and backgrounds which would appropriately present her voice. In doing so, they began with authentic Incan melodies and sounds; but they developed these

with the facilities of the modern orchestra and modern orchestrations and the resulting music is music that cannot well be described but must be heard.

Since the present disc was released a few weeks ago its sale has been tremendous. Persons of the most varied musical tastes seem to find Miss Sumac's unique voice thrilling to say the least and the unusual Incan melodies she sings, truly fascinating. We certainly suggest giving this record a hearing.

Purcell Songs. John Brownlee (baritone) accompanied by Virginia Harper (piano). 1-10" disc (*AL-AL-55) \$3.85.

Henry Purcell (1658-1695) ranks as one of the greatest composers, not only of 17th century England, but of all time. With the exception of the English music Society's recordings for Columbia (MM-315) and the fairly recent HMV *Dido and Aeneas* (C-3471-77) there is little of his music recorded. That little is usually in the form of very unreliable arrangements. The release of twelve songs sung by John Brownlee would be most welcome except for a fatal technical lapse on the part of Allegro.

The songs are: *I'll sail upon the Dog Star* ("Fool's Preferment"); *On the brow of Richmond Hill* (Ode to Cynthia); *There's not a swain of the plain*; *Man is for the woman made*; *The Message*; *Come unto these yellow sands*; *I attempt from love's sickness to fly* ("Indian Queen"); *Lover's Confession* (Three Songs, text by Milton); *The Owl is abroad*; and *Arise ye subterranean winds* ("The Tempest").

Mr. Brownlee is one of the most accomplished artists before the public today and was a happy choice for this music. All his sterling qualities, amply in evidence in such previous recordings as *Don Giovanni*, *Così fan Tutte*, and Act IV of *La Bohème* are present here. In addition he has the ability to make a song interesting, to breathe life into the music. If Allegro had supplied only passable recording the record would have been a real treasure.

This is the technical lapse referred to above. The recording is pre-electrical in quality, full of rattles, fuzziness and scratches. The fault, in all probability, lies in the original recording; the several pressings we have tried are about the same. It may be that Purcell's music and John Brownlee's artistry will make up for the miserable quality of the recording, but by all means hear the record before buying it. W.

Purcell: The Fairy Queen (excerpts). Phyllis Curtin (soprano), Eleanor Davis (mezzo-soprano) and Paul Tibbetts (bass) with the Cambridge Festival Chorus and Orchestra conducted by Daniel Pinkham. 2-10" discs in folder (*AL-AL-60) \$7.70.

Purcell's *The Fairy Queen*, not so much an opera as a play with music, was first produced in London in 1692 and obtained a rousing success. It is generally considered, along with *Dido and Aeneas*, to be among his vocal masterpieces.

The Fairy Queen is based, to a certain extent, on Shakespeare's *A Midsummer Night's Dream* and nineteen of the fifty-three numbers comprising the score

have been recorded on these two ten-inch LP discs. The selection and arrangement of the numbers has been intelligently accomplished; the entire production has been well rehearsed and consequently has an air of authenticity about it.

The soloists are eminently capable. Miss Curtin sings the air *If Love's a tender passion* with purity and tone and considerable beauty of voice, while in the best known excerpt from the work, *Hark, th' echoing air*, she handles the awkward intervals in a manner above reproach. The chorus, too, is used here very strikingly, and the overall result is one not easily forgotten.

Mr. Tibbetts' rich bass is heard very effectively in the air for bass and chorus *Hush, no more, be silent all*. Miss Davis sings well in her solo air and in the ensembles.

All praise must be given Daniel Pinkham, the conductor, for the enthusiasm and care he has lavished on this score. Numerous orchestral excerpts, including the *overture*, *hornpipe*, *air* and *rondeau* (the first four numbers of the score) are performed with true 17th century zest and the two symphonies from Act IV are played to perfection. The soloists, chorus and orchestra all reflect Mr. Pinkham's obvious joy in his task, and the result is a musical treat of the first order.

The recording, made in May 1950, is good at times but shows a regrettable tendency to deteriorate towards the inside of the record. W.

Grieg: Haugtussa, Op. 67 ("The Mountain Maid"). (Sung in Norwegian). Kirsten Flagstad (soprano) accompanied by Edwin McArthur (piano). 4-12" discs in album (V-DM-1405) \$6. 4-7" discs in box (øV-WDM-1405) \$4.51. 1-12" disc (*V-LM-1094) \$5.45.

It is a real treat to encounter such a record as this; not alone for the beauty of the music and Mme. Flagstad's artistry but also to hear a relatively unfamiliar language sung with such expression.

Haugtussa consists of eight songs set to poems by Arne Gørborg, and was published in 1898. The music is sad—not melancholy as with Tchaikowsky, not full of *Weltschmerz* as with the later Germans, but with a peculiarly Nordic sadness—a sadness that is apparent even in the Scandinavian smile. The titles convey little of the meaning of the songs and it is a pity that RCA Victor could not have supplied the text; for even though these *lieder* are projected with the utmost clarity, the few program notes supplied are not particularly informative as to the literal content of the poems.

Kirsten Flagstad seems ageless. Her voice is as fresh as it was ten years ago when her previous recording of this work was issued (V-DM-714; TNR Dec. '40), but she has not ceased to learn and grow in artistic stature. There are no operatic or Wagnerian mannerisms in her performance of these exquisite *lieder*. RCA Victor's new recording (April 1950) is something to admire and the surfaces are smooth and quiet. Unreservedly recommended. W.

Poulenc: Le Bal Masqué. (Sung in French). Warren Galjour (baritone) with chamber orchestra conducted by Edvard Fendler. 1-10" disc (*Esoteric 2000) \$3.85.

Esoteric Records, Inc. can always be counted on for something unusual. This month they run true to form, with a first recording of Francis Poulenc's clever *Le Bal Masqué*, which the composer has called a "profane cantata."

Mr. Poulenc has chosen some poems by Max Jacob (friend of Guillaume Apollinaire, Picasso, and Matisse) for his cantata. The poems are quite outrageous and sophisticated nonsense, which seem less daring and more unimportant than they did before a second World War shook the earth. Undoubtedly they delighted the *avant garde* of the early 30's much in the same manner that Thomson's *Four Saints* sent shivers up and down the spines of New York sophisticates in 1934.

Poulenc has written catchy and witty music as a setting to these poems, but the whole thing savors slightly of a naughty boy trying to shock you. Poulenc is a technician of no mean order, and were it not for his musical charm, one might indeed tire of *Le Bal Masqué* long before it was over.

Baritone Warren Galjour, who sang in the first American performance of the work in 1947 and who is gaining a reputation as a singer of esoteric musical fare, has a good voice, a nimble tongue, and excellent musicianship. His Bayou French gives the Jacob poems a certain exotic tang, for Mr. Galjour is a native of Cut Off, Louisiana.

People who are still thrilled by the avoidance of capital letters, and who will revel in Miss Cynthia Pennell's drawings represented on the jacket, will also take to this Poulenc-Jacob opus.

Edvard Fendler is the conductor of this performance, and both he and the soloist give an amazingly able account of themselves.

MAX DE SCHAUSENSEE

Folk Songs. Kathleen Ferrier (contralto) accompanied by Phyllis Spur (piano). 1-10" disc (*LPS-48) \$4.95.

Folk Airs of South and Central America. Mabel Luce (mezzo-soprano) accompanied by A. Chaparro and M. Bocanegra (guitars). 1-12" disc (*CH-CHC-57) \$4.85.

Kathleen Ferrier, one of the really great contraltos of our day, offers a group of Northumbrian, Elizabethan and Irish folk songs in a manner that cannot help pleasing even the most critical. If you are interested in music of this character, do not fail to hear this new LP disc. . . . Folk songs from another part of the world are presented in characteristic style by the very talented mezzo-soprano, Mabel Luce. Although Miss Luce is known for her many operatic and concert appearances, she has devoted much time to the study of the folk music of countries lying "south of the border." Her previous recordings listed

as "Latin Melodies" enjoyed a rather large sale for an item of that kind.

Collectors of folk music recordings will doubtless welcome these two splendid LP records.

Schubert: Thekla, Op. 88, No. 2. One side, and **Schubert: Dem Unendlichen.** (Sung in German). Marian Anderson (contralto) accompanied by Franz Rupp (piano). 1-12" disc (V-12-1250) \$1.31. 1-7" disc (øV-49-1278) \$1.

Schubert: Der Jüngling an der Quelle and **Schubert: An die Nachtigall, Op. 98, No. 1.** One side, and **Schubert: Die Männer sind mechant** (from "Vier Refrain-Lieder, Op. 95, No. 3"). (Sung in German). Lotte Lehmann (soprano) accompanied by Paul Ulanowsky (piano). 1-10" disc (V-10-1551) \$1.05. 1-7" disc (øV-49-1277) \$1.

Lovers of fine lieder singing will doubtless be overjoyed when they hear these two splendid discs. Both Miss Anderson and Miss Lehmann give renditions that are bound to please even the most critical, and RCA Victor has achieved excellent reproduction throughout.

Old Vienna. Helen Traubel (soprano) with the RCA Victor Orchestra conducted by Frank Black. 3-12" discs in album (V-DM-1427) \$4.75. 3-7" discs in box (øV-WDM-1427) \$3.51. 1-10" disc (*V-LMX-39) \$3.85.

Helen Traubel has returned to RCA Victor and her first release under her new contract is a group of recordings of Viennese waltz songs under the title "Old Vienna." Miss Traubel sings these light and tuneful airs with just the proper lilt without even a hint of the fact that she is a leading Wagnerian soprano. Some of them she sings in German and others in English; she seems equally at home in either language.

The songs in this group are: *Im Prater blüh'n wieder die Bäume*; *Yours Is My Heart Alone*; *Wien, du Stadt meiner Träume*; *I'm in Love with Vienna*; *The Merry Widow Waltz*; and *Love's Roundelay*.

Stephen Foster Favorites. James Melton (tenor) with the RCA Victor Orchestra and Chorus conducted by Frank Black. 4-10" discs in album (V-DM-1412) \$5. 4-7" discs in box (øV-WDM-1412) \$4.51.

We cannot imagine finer renditions of these truly great American folk songs than one will find on the present discs. James Melton sings them perfectly, each word is crystal clear, splendidly supported by the RCA Victor Orchestra and Chorus. A special word of thanks to Frank Black for his careful direction—as in everything he touches, it is the essence of good taste.

The Foster songs in this collection are: *Beautiful Dreamer*; *Oh! Susanna*; *I Dream of Jeanie with the Light Brown Hair*; *De Camptown Races*; *My Old Kentucky Home*; *Old Folks at Home*; *Come Where My Love Lies Dreaming*; and *Massa's in de Cold, Cold Ground*.

Religious Songs. Risë Stevens (mezzo-soprano) with the RCA Victor Orchestra and Chorus conducted by Frank Black. 3-12" discs in album (V-DM-1406) \$4.75. 3-7" discs in box (øV-WDM-1406) \$3.51. 1-10" disc (*V-LMX-38) \$3.85.

Miss Stevens sings these religious favorites with a fine sense of their sacred texts, and Frank Black, as always, directs the orchestra and chorus with excellent taste. Those to whom these selections really mean something will find Miss Stevens' renditions highly rewarding.

The selections are: *Agnus Dei* (Bizet); *Nearer, My God to Thee*; *Panis Angelicus* (Franck); *Abide with Me*; *The Holy City*; and *Battle Hymn of the Republic*.

Tales from the Vienna Woods. Lily Pons (soprano) with Andre Kostelanetz and his Orchestra. 3-12" discs in album (C-MM-942) \$4.75. 1-10" disc (*C-ML-2138) \$3.85.

This album takes its title from the first selection in the present group of so-called "Lily Pons Favorites"—songs which Miss Pons has sung again and again to the delight of her audiences. She sings them in her usual appealing manner and is nicely supported by her husband and his famous orchestra. The selections are: *Tales from the Vienna Woods* (Strauss); *Plaisir d'amour* (Martini); *Bird Song* (La Forge); *Pretty Mocking Bird* (Bishop); *Here Beauty Dwells* (Rachmaninoff); *La Pastorella delle Alpi* (Rossini); *A des oiseaux* (Hue); and *Oh, Cease Thy Singing, Maiden Fair* (Rachmaninoff).

Gems from Sigmund Romberg Shows (Vol. III). Shirlee Emmons (soprano); Richard Wright (tenor); Warren Galjour (baritone); with the Robert Shaw Chorale directed by Robert Shaw and orchestra directed by Sigmund Romberg. 3-12" discs in album (V-DM-1422) \$4.75. 3-7" discs in box (øV-WDM-1422) \$3.51.

RCA Victor offers another album containing selections from some of Sigmund Romberg's most popular shows. The soloists, chorus, and orchestra are all highly satisfactory. Too bad RCA Victor has not made these fine recordings available on one LP disc; it certainly would have been a good selling item. Perhaps they will some day.

The selections are: *Auf Wiedersehen*; *Dance, My Darlings*; *West Point Song*; *You Will Remember Vienna*; *Golden Days*; and *Riff Song*.

Songs from "The Toast of New Orleans." Mario Lanza (tenor) with the Jeff Alexander Choir and Orchestra conducted by Ray Sinatra. 2-10" discs in folder (V-DM-1417) \$2.42. 2-7" discs in folder (øV-WDM-1417) \$2.31.

If you have seen Mario Lanza's latest picture "The Toast of New Orleans," these trite tunes will probably mean more to you than if you have not. Mr. Lanza sings them with plenty of spirit, and we suppose that his great host of fans will think they are pretty grand. They certainly won't add anything to his musical stature.

The tunes are: *Toast of New Orleans*; *Boom Biddy Boom*; *Tina-Lina*; and *The Bayou Lullaby*.

Jeanette MacDonald Favorites. Jeanette MacDonald (soprano) with the RCA Victor Orchestra conducted by Robert Russell Bennett. 3-10" discs in album (V-DM-1431) \$4. 3-7" discs in box (øV-WDM-1431) \$3.51.

Jeanette MacDonald is an artist who has a large and very definite following. Her concerts are always well attended and her records have a wide and continuous sale. It is only necessary to give a list of the selections she has recorded and her fans will buy them. The present album contains: *Indian Love Call*; *Les Filles de Cadix*; *Beyond the Blue Horizon*; *One Night of Love*; *Only a Rose*; and *Ciribiribin*.

Schönberg: Gurrelieder—Lied der Waldtaube. (Sung in German). Martha Lipton (mezzo-soprano) with the Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. One side, and **Berg: Wozzeck, Op. 7** (3 excerpts). Gertrude Ribla (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-10" disc (*C-ML-2140) \$3.85.

NOTE: For review of this disc see under OPERA.



PIANO

Falla: Noches en los Jardines de España ("Nights in the Gardens of Spain"). Five sides, and **Falla: Andaluza.** Artur Rubinstein (piano) with the St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 3-12" discs in album (V-DM-1384) \$4.75. 3-7" discs in box (øV-WDM-1384) \$3.51.

Falla: Noches en los Jardines de España ("Nights in the Gardens of Spain"). One side, and **Mozart: Concerto No. 23 in A, K. 488.** Artur Rubinstein (piano) with the St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 1-12" disc (*V-LM-1091) \$5.45.

One could hardly ask for a finer LP of piano and orchestra music. Both sides represent works appearing for the first time on LP discs, and in both cases they also represent works badly in need of a good modern recording. Falla's lovely *Nights in the Gardens of Spain* was issued on the English Decca label a while back, but never put on LP by London. Rubinstein plays this music with a bit more strength than the English artist, but it is a beautifully evocative recording which reveals in all their charm the seductive Iberian rhythms and atmospheric pictures of these Spanish gardens at night. All the sensuous and dramatic aura of the music is exquisitely drawn by the popular keyboard master, with a finely drawn orchestral counterpart from Golschmann.

London likewise had an excellent version of the Mozart *Concerto K. 488* by Clifford Curzon but it has not been placed on LP discs as yet, which leaves the Rubinstein version without competition in this

form. Rubinstein's previous recording of this work with Barbirolli (a very early 78 rpm) was considered first rate by nearly everyone. To our ears, this new version is even finer as a performance, and of course, the reproduction is immeasurably better. The first movement of K. 488 is as delightful as anything Mozart wrote in his piano concerti. We could play this movement alone three times and call it a good concerto as far as pure enjoyment is concerned. The second movement is a lovely Andante, very well played by Rubinstein; the final Presto is treated to a racy and slightly percussive playing which brings the work to a gay close. Both sides of this disc are treasurable and highly recommended for your library. S.

Franck: Prelude, Chorale and Fugue. One side, and **Franck—trans. Lev: Fugue and Variations, Op. 18** and **Franck—arr. Lev: Marriage of Roses.** Ray Lev (piano). 1-12" disc (*CH-CHC-55) \$4.85.

The most interesting item of this LP disc is Ray Lev's piano transcription of Franck's *Prelude, Chorale and Variation, Op. 18*, which dates from 1860-62 and is included in that composer's *Six pieces for Grand Organ*. In its original form it was recorded by the famous French organist, Marcel Dupré, a number of years ago. Miss Lev makes it a very attractive selection for her instrument and we are sure that music lovers generally will welcome this fine artist's performance of it on the present disc.

Franck's ever-popular *Prelude, Chorale and Fugue* has been recorded numerous times on standard records but this is the first time that it has appeared in a LP version.

Chabrier Recital. Soulima Stravinsky (piano). 1-12" disc (*AL-AL-56) \$4.85.

Soulima Stravinsky, son of the famous composer and a pianist of eminence in his own right, especially in Europe where he has just completed ten years of concertizing, presents this very attractive recital of compositions by the French composer, Emanuel Chabrier (1841-1894). As there are very few recordings available of Chabrier piano music, the present disc, which has been very well recorded, should prove attractive to those interested in this late 19th century composer.

The selections Mr. Stravinsky has chosen for this recital are: *Menuet Pompeux*; *Sous Bois*; *Ballabile*; *Mauresque*; *Scherzo-Valse*; *Danse Villageoise*; *Idylle*; *Impromptu*; and *Bourrée Fantastique*.

Mozart: Sonata No. 16 in B-flat major, K. 570. Artur Schnabel (piano). 2-12" discs (V-DB-6839 and V-DB-6840) (manual sequence). \$3.68.

There may be those who will prefer Schnabel's recording of this Mozart Sonata but if the older Columbia recording by Gieseking is available we strongly suggest that you hear it before making up your mind. To us Schnabel is stolid almost to the point of being dull—Gieseking is charmingly poetic with a lightness that we feel Mozart so much needs.

Beethoven: Sonata No. 12 in A-flat, Op. 26 ("Funeral March"). One side, and **Beethoven: Sonata No. 21 in C minor, Op. 53** ("Waldstein"). Wilhelm Backhaus (piano). 1-12" disc (*L-LLP-265) \$5.95.

For the past decade or so, many of us have heard—from older record collectors and from some reviewers—references to Wilhelm Backhaus, a pianist who made some fine recordings in the earlier days of electric recording. We will now hear this great artist in some new recordings of the music on which his fame has been built, and in reproduction which is the best of our day. The two sonatas on this LP disc are among Beethoven's greatest, and to have them both on one disc, played by a respected artist is something extraordinary.

Backhaus' reputation, in our opinion, borders almost on the legendary, and we hesitate to offer critical comments or to carp about this or that phrase. The music on this disc is so great in its sphere that hearing it performed by Backhaus transcends the need for comparisons. He addresses the music with full awareness of its content, and his playing is indeed that of a seasoned artist. The *Waldstein*, as you know, begins with an agitated and stormy Allegro con brio, which is played with a beautiful combination of reserve and brilliance—well controlled emotion. The short Molto Adagio bridge leads to the second movement and to the Rondo, an Allegretto Moderato of great amplitude.

As great an experience as is the *Waldstein*, we are even more impressed with the *Sonata, Op. 26*, nicknamed the "Funeral March." The first movement is that charming series of variations which Backhaus does superlatively. The third movement, *Funeral March*, is played with becoming majesty. Closing with heroism rather than grief, Backhaus projects this music nobly. As the reproduction leaves nothing to be desired, we can only give this disc our fondest blessing. S.

Haydn: Sonata No. 20 in C minor. One side, and **Haydn: Sonata No. 50 in C.** Virginia Pleasants (piano). 1-10" disc (*HS-HSLP-3013) \$4.75.

Haydn wrote his keyboard sonatas with the clavichord or pianoforte in mind rather than the harpsichord and thus Mrs. Pleasants' fine recordings are quite in order. The two sonatas on this disc are appearing for the first time in recorded form as far as our records show. Virginia Pleasants is a young American pianist—a graduate of the College of Music in Cincinnati. She went to Europe to study and has remained there. She has given any number of successful recitals in Austria, Germany and Italy. She is considered abroad to be in the first rank of interpreters of 18th century keyboard music. A middle sized Boesendorfer piano was used for the present recordings which were made during February 1950 in Vienna's *Konzerthaus*.

We are sure that Haydn enthusiasts will welcome knowing about this very interesting little LP disc.

* indicates LP 33 $\frac{1}{3}$ rpm.
 ♂ indicates 45 rpm.

Debussy: En blanc et noir. José and Amparo Iturbi (duo-pianists). 2-12" discs in album (V-DM-1413) \$3.50. 2-7" discs in box (øV-WDM-1413) \$2.51. Coupled with **Infante: Andalusian Dances Nos. 1 & 2** (TNR Oct. '48). 1-10" disc (*V-LM-36) \$4.45.

The *En Blanc et Noir*, three pieces for two pianos, which originally bore the title *Caprices en Blanc et Noir*, was the first work composed by Debussy in 1915 after a long period of inactivity, brought on by illness and depression over World War I.

The first piece, based on a quotation from the libretto of Gounod's *Romeo et Juliette*, is an ironical comment on those who shunned their duty on the battlefield. The second item is dedicated to a friend of Debussy, who fell in battle. It is marked *Lent-Sombre* and savors of a dirge-like lamentation. The third piece has apparently no connection with the war, and is merely a *Scherzando* based on an old poem of Charles d'Orleans.

The music of these pieces is thoroughly characteristic and idiomatic of the composer, though hardly among the very first-flight of his compositions. Some of the spontaneity and charm of earlier pieces seem to be missing.

Some six or seven years ago Bartlett and Robertson made a very excellent recording of this work for Columbia but this is the first time that it has appeared on LP discs. The Iturbis have given a fine performance, which in our opinion certainly equals the early version. The present LP disc also contains *Infante's Andalusian Dances Nos. 1 & 2* which were reviewed in our issue of October 1948.

Chopin: (4) Ballades. Robert Casadesus (piano). 4-12" discs in album (C-MM-943) \$6. 1-10" disc (*C-ML-2137) \$3.85.

Numerous standard recordings have been made of Chopin's ballades but this is the first LP version of these delightful little pieces. Casadesus does a fine job and Columbia supplies excellent reproduction.

VIOLIN



Suk: Fantasy for Violin and Orchestra, Op. 24. Peter Rybar (violin) with the Vienna Symphony Orchestra conducted by Henry Swoboda. One side, and **Smetana: Wallenstein's Camp, Op. 14.** Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-11) \$5.95.

These are two samples of Bohemian music given competent and at times stirring reading by Henry Swoboda and his Viennese ensemble, who have done much recently via Westminster pressings to enhance the record literature with virgin specimens from the bypaths of music history.

From his father-in-law and teacher, Antonin Dvorák, the young Czech romantic, Joseph Suk, inherited a style and a devotion to Bohemian music so characteristic of composers from that section of

Europe. From the *Violin Fantasy* (the first of Suk's works on long-playing records) it is apparent he learned his lessons well, for here is the same fascination for Bohemian themes and harmonies, with their alternating moods of somber melancholy and bustling vitality so familiar in the works of his illustrious relative.

Nicolas Slonimsky summarizes his notes accompanying the recording with this pertinent comment: "The music of the *Fantasy* uncovers no new vistas; but it possesses that simple appeal to both performer and listener that secures its survival among hundreds and thousands of similar compositions."

Once a professional violinist himself, Suk charted a difficult course of virtuoso hurdles in the *Fantasy*, but Peter Rybar, said to be one of Europe's accomplished fiddlers, stalks over most of them with comparative ease.

Smetana's symphonic poem, written as incidental music to Schiller's famous play of the same name, is first rate battle music, replete with fanfares of trumpets, drums, and cymbals. The real heroes are not the murdered Count Wallenstein and his henchmen, but the triple-tonguing trumpeters in the orchestra who negotiate every passage without the slightest bobble.

The flashing brilliance of Swoboda's ensemble and the pictorial qualities of the score far overshadow its minor musical importance, but for those who revel in the frenzied excitement and clarion trumpeting of the military, this is a "must" item. E.

Violin Favorites. Isaac Stern (violin) accompanied by Alexander Zakin (piano). 1-12" disc (*C-ML-4324) \$4.85.

Columbia has taken some of Isaac Stern's previously released single recordings and added new selections to make up a collection of short pieces for this LP disc. Some persons who are particularly interested in violin recordings may like to hear them played one right after the other despite the fact that, as in the present instance, they have nothing to do with each other. We must admit that we are not of that number, but that should not deter anyone else from investigating this disc. Mr. Stern plays them all in his usual highly artistic style and they have been faithfully recorded.

The selections are: *Hora Staccato* (Dinicu-Heifetz); *Albumblatt* (Wagner-Wilhelmj); *Tijuca* (Milhaud); *Largo* (Pugnani); *Caprice basque* (Sarasate); *Slavonic Dance No. 2* (Dvorák-Kreisler); *Nigun* (Bloch); *Danse des jeunes Antillaises* and *Masques* (Prokofiev); and *Perpetuum mobile* (Nováček).

Violin Favorites. Nathan Milstein (violin) with the RCA Victor Orchestra conducted by Arthur Fiedler. 3-12" discs in album (V-DM-1404) \$4.75. 3-7" discs in box (øV-WDM-1404) \$3.51.

This set of discs contains arrangements for solo violin and orchestra of a number of well-known melodies. They won't add anything to Milstein's musical

stature but persons who like pleasing tunes played impeccably by a really great fiddler will probably think these recordings are grand. The notes that accompany these discs state that, "Bach transcribed Vivaldi, Mozart transcribed Bach, Beethoven transcribed his own works," and we add that these transcriptions were made by Leroy Anderson, no relation to any of the three.

The selections are: *On Wings of Song* (Mendelssohn); *Old Folks at Home* (Foster); *Ave Maria* (Schubert); *Serenade* (Fauré); *Après un rêve* (Fauré); and *Poupée valsante* (Poldini).

Dvorák: Sonata in F, Op. 57. One side, and **Dvorák: (4) Romantic Pieces, Op. 75.** Peter Rybar (violin) and Franz Holltschek (piano). 1-12" disc (*WEST-WL-50-15) \$5.95.

The best part of this LP disc is the superb Westminster reproduction. We might mention in passing that this small company has issued recently some of the finest LP recordings from a technical point of view that we have ever heard. The selections on the present disc are not of too much importance. Dvorák's *Sonata in F major, Op. 57* is mildly interesting but the *Romantic Pieces*, which were purposely made not too difficult for amateurs, are selections that we have no desire to hear soon again.

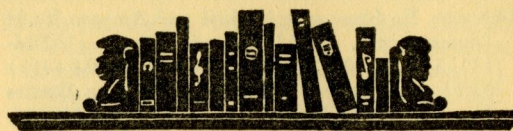


DICTION

"I Can Hear It Now" (Vol. 3). Edward R. Murrow (narrator). 5-12" discs in album (C-MM-963) \$7.25. 1-12" disc (*C-ML-4340) \$4.85.

Here is Columbia's third volume in its famous series of "I Can Hear It Now" recordings. Volume I, which was issued in December 1948, is an audible document covering world history from the election of Franklin D. Roosevelt in 1932 until the Japanese surrender on 2 September 1945. The second volume, which made its appearance about a year later, begins where its predecessor finished and continues until the election of Harry Truman in November 1948. And now we have the third release which opens with Woodrow Wilson's fight for the League of Nations and closes with the first inaugural of Franklin Roosevelt. Thus the three volumes in their unique way cover world history, particularly as it affects the United States, from 1919 until the latter half of 1948.

The highlights of the present volume are: Wilson and the League; Harding and Teapot Dome; Coolidge and Prosperity; Scopes Trial; Dempsey-Tunney Fight; Lindbergh Flight; Sacco and Vanzetti; Prohibition; The Jazz Age; Stock Market Crash; and the Depression. As were the previous volumes, the third was prepared by Edward R. Murrow in collaboration with Fred W. Friendly, and the narration, as before, is by Mr. Murrow.



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv + 596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

Records: 1950 Edition. By David Hall. ix + 524 + xx pps. Alfred A. Knopf (New York). Price \$5.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—Asch, AL—Allegro, BL—Biblestone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HS—Haydn Society, HW—Harcourt, L—London, G—Gramophone, ME—Mercury, OL—Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 $\frac{1}{2}$ rpm.
 † indicates 45 rpm.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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SO many new recordings are awaiting their turn for consideration that we must limit our editorial this month to a Holiday Greeting and a wish that each of our readers will get just the records he desires for Christmas—no duplicates. And while we are on that subject, we might mention that most dealers have available Christmas Gift Certificates. By using them you may rest assured that the records you wish to give will exactly suit the recipient, for they will be the ones he chooses himself. The method is very simple; you send your dealer a list of the persons to whom you wish to give records, with the amount you wish to give to each person; the dealer will send to you Christmas Gift Certificates made out to the person named, in the amount mentioned. These you will send to your friends; they in turn will take them to the dealer and select the records they want most. It is all very simple. Although this plan has been working successfully for many years, we continually meet record buyers who have never heard of it.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 5¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33½ r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

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IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33½ r.p.m.) records; the Greek letter phi (φ) indicates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

ORCHESTRA



Tchaikovsky: Francesca da Rimini, Op. 32. L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Enrique Jorda. One side, and **Prokofiev: Symphony No. 1 in D, Op. 25** ("Classical"). L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Charles Münch. 1-12" disc (*L-LLP-169) \$5.95.

One hears more of the music itself in Münch's reading of the *Classical Symphony* than in the other versions of this work. The more relaxed tempo throughout and the attention to detail and texture make this a most revealing performance. This is particularly noticeable in the first movement. Compared to Koussevitzky's celebrated reading, Münch's sounds like a valid estimation of the score, while Koussevitzky's appears to be a demonstration of virtuosity. Actually it is not quite that bad, for Koussevitzky has a marvelous rhythmic vitality and surge that is undeniably appropriate in this music. One can then assume that Münch is a bit heavy and humorless with it. There is room for both versions, and the individual must take his choice. There is also a very deft performance by Ormandy and the Philadelphia Orchestra which is in with the best of them. As Koussevitzky's is not yet on LP, the choice narrows to Münch or Ormandy, and we will gladly back out by suggesting you choose the coupling rather than the performance. Ormandy's coupling is the *Russian Easter Overture*; Münch's is *Francesca da Rimini*.

Francesca as performed by Jorda is not the thriller that it is in Stokowski's hands. (The LP coupling of Stokowski's disc is the *Khachaturian Masquerade Suite*.) Stokowski is charged with more fire and energy, and he tightens up the score, which it can stand nicely. Jorda has proved himself in the past a commendable conductor, but his competition is too formidable. One of a series of symphonic poems inspired in Tchaikovsky by literature, *Francesca* is considered by many superior to *Romeo and Juliet*, *Manfred*, *The Tempest*, and *Hamlet*. The fateful and poignant subject was well adapted to the composer's temperament, and he constructed a poetic and beautiful, as well as mature and masterfully orchestrated, composition.

The reproduction of both sides is very fine wide range recording. We thought the orchestra better disciplined under Münch.

S.

Roussel: Symphony No. 4 in A, Op. 53. One side, and **Roussel: Suite in F, Op. 33.** Lamoureux Orchestra conducted by Georges Tzipine. 1-12" disc (*CL-P-8104) \$4.85.

The pair of Roussel works here presented makes this one of the outstanding discs of the month. For one thing, it brings Roussel to the LP catalogs for the first time, although the past few years have seen several fine recordings of his work on 78 rpm. Even more noteworthy is the fact that on this one disc we have two of his very finest creations. Both are rather compact, although the feeling of unnecessary economy, such as we find in some modern works, is missing. There is a pleasant absence of artifice, a luminous simplicity, and qualities of wit and emotion that make this music appealing over and over again.

The symphony opens with a vigorous Allegro, followed by a tender, graceful and songful Andante which rises to a fair emotional pitch, finally subsiding quietly. The Scherzo is a gem, short and clever, while the Finale of Gallic grace and *esprit* brings the work to a grand close. It is in a sense in the modern idiom, but Roussel never permitted his craft to obscure the tonality or melodic intent of his music. Polytonal effects, when two or more keys are heard at the same time, do not destroy the sensation of the key, which is firmly established. For this reason, his music never "smashes." When the fundamental key or tonality is present, most of us feel we are hearing pleasant music. This was Roussel's principle; therefore we call his music easy to listen to—yet it is individual and refreshing.

The Suite, dedicated to Koussevitzky, is one of the finest pieces of twentieth-century French music—a real masterpiece. In three sections: Prelude, Sarabande, and Gigue, interest never falls for a moment. High spirited, angular, at times exotic, humorous and invigorating, this zestful work is always completely captivating.

Georges Tzipine and the Lamoureux Orchestra perform these works with surprising facility and finish. As the reproduction is quite good, there remains but one word for this production: Bravo! S.

Stravinsky: Apollon Musagète. Seven sides, and **Stravinsky: Concerto Grosso in D for Strings.** RCA Victor Orchestra conducted by Igor Stravinsky. 5-12" discs in album (V-DM-1424) \$7.25. 5-7" discs in box (øV-WDM-1424) \$5.51. 1-12" disc (*V-LM-1096) \$5.45.

Stravinsky: L'Oiseau de feu. Leopold Stokowski and his Symphony Orchestra. 3-12" discs in album (V-DM-1421) \$4.75. 3-7" discs in box (øV-WDM-1421) \$3.51. 1-10" disc (*V-LM-44) \$4.45.

Here are two valued contributions to the definitive Stravinskiana on records—both for string orchestra. The score of *Apollon Musagète* specifies only half the number of strings employed in the usual symphony orchestra, and the texture of the music is therefore correspondingly simple. Written

in 1928, in the heart of Stravinsky's more classic period of creation, *Apollon Musagète* marks a return to his old affection for the ballet. It consists of two Tableaux, presenting first the birth of Apollo, and secondly his association with, and apparently his inspiration of, the Muses.

One's impression on first hearing the recording is that it's too lush a piece for Stravinsky, yet too non-German for Strauss and too this-or-that for anyone else. The playing is assuredly just as the composer intended it, with some beautiful violin artistry by John Corigliano and Michael Rosenker in the solo passages.

The *Concerto Grosso*, composed about four years ago, seemed not particularly lovable at first hearing, but repeated acquaintance has brought admission to our purchase list, perhaps more for the thrilling virtuoso playing than the music itself. Stravinsky's podium antics are a distraction in concert, but here his vitality and polished direction show through with sparkling clarity.

The present recording of the *Fire Bird Suite* is easily the best available, and second, in our opinion, only to Ansermet's (English Decca, now deleted). We have the feeling that a great many persons who never liked the *Fire Bird* before will re-appraise the work upon hearing this version. E.

Sibelius: Symphony No. 2 in D, Op. 43. Orchestra des Konzertvereins (Stockholm) conducted by Tor Mann. 1-12" disc (*CL-P-8107) \$4.85.

The Sibelius *Second* has always been a prime favorite of ours; we believe, with many others, that it is a fine example of romantic music at its best. The dramatic impact coupled with consistently persuasive melodies never fails to make its mark. Strangely enough, the *Second* has not been too abundantly recorded—rarely with complete satisfaction. At the beginning of this year Beecham's reading was issued by Victor, although it is not yet available on LP. This was the best to date and from an overall standpoint is still probably the best performance. Ormandy appeared a couple of years ago with a highly polished, well played and well recorded version, somewhat less worthy than Beecham's. The LP choice between Ormandy and the present set by Tor Mann will be dictated by your emphasis on interpretation or on performance and reproduction. Tor Mann offers a more valid and also a more vital reading of the score than Ormandy, and the reproduction is highly acceptable. For sheer sound, Ormandy's orchestra is obviously able to regale your ears with more magic than the Stockholm orchestra. A majority of folks will settle for the Ormandy disc, with a competent interpretation carried out by a superlative performance and recording.

Tor Mann is supplying authoritative readings of Sibelius symphonies as did the late Robert Kajanus. If anything, Mann's readings are even better. His *First Symphony*, issued recently, suffered from noticeably poor orchestral playing, but we found the pres-

ent disc much better—at no time did the orchestra distract from the music, as previously. We can recommend this disc heartily to those who want a Sibelius reading of authority, and to those who are anxious to replace their old Kajanus sets with more modern reproduction on LP. S.

Dello Joio: New York Profiles (Suite for Orchestra). Orchestra of the Musical Arts Society (La Jolla) conducted by Nikolai Sokoloff. 1-10" disc (*ALCO-ALP-1001) \$3.85.

There is a trace of irony in the fact that Dello Joio's delightful musical sketches of the eastern metropolis should have their first hearing and first recording on the west coast, but the explanation is simple. The "New York Profiles" were commissioned by an officer of the Musical Arts Society of La Jolla, California, and in the summer of 1949, were premiered by Nikolai Sokoloff and the orchestra of that organization.

This recording by Alco, a Hollywood corporation, was the next step; and a wise one, it seems to us, for these tone pictures are musically very appealing, by turns solemn, witty, pensive, and carefree.

Equipped with a thorough knowledge of his native city and a sound mastery of orchestration, Dello Joio has genuinely mirrored four facets of New York familiar to most visitors. The four movements are "The Cloisters," with a Gregorian theme clothed in robes of austere solemnity; "The Park," a lively caprice of children at play; "The Tomb," with a somber Battle Hymn of the Republic reflecting on the tragic days of war; and "Little Italy," festive and folksy scene in the city's Italian quarter.

The performance is done with *elan* and understanding, and the reproduction rates with the best. E.

Hindemith: Mathis, der Mahler ("Matthias the Painter"). NBC Symphony Orchestra conducted by Guido Cantelli. 3-12" discs in album (V-DM-1407) \$4.75. 3-7" discs in box (øV-WDM-1407) \$3.51. Coupled with **Haydn: Symphony No. 93 in D** (TNR Nov. '49). 1-12" disc (*V-LM-1089) \$5.45.

In this country, at least, Hindemith's now universal recognition as one of the most significant moderns rests more on frequent performances of *Mathis, der Mahler* than on the rest of his works taken together.

Mathis, it may be recalled, drew its inspiration from three medieval paintings on the famous Isenheim altarpiece in Colmar by the German artist, Matthias Grünewald. Although Hindemith is a polished craftsman with intellectual leanings, the evocative imagery, contrapuntal skill, and compelling sweep of the *Mathis* musical canvas make it a desirable addition to any representative record collection.

Before making a purchase we suggest comparing the present disc with the Capitol 10-inch long-playing reissue of the Telefunken master by Hindemith and the Berlin Philharmonic. Both do justice to the score; the choice involves several details which may

be summarized as follows:

1. Capitol puts the *Mathis* music on two sides of a 10-inch disc, and requires turning the disc over; Victor offers it uninterrupted, coupled with Haydn's *Symphony No. 93*.

2. Cantelli's reading, correct and precise in every detail, is by comparison with Hindemith's almost too refined, too elegant, too carefully polished. The composer is fortunately at home on the podium when his own works are involved, and his interpretation has more down-to-earth vitality and *joie de vivre*.

3. The Capitol disc has more "presence," a combination of higher recording level, greater hall resonance, and better balance between high strings and bass instruments, but Victor surfaces are quieter.

Cantelli is an extremely gifted musician and a painstaking perfectionist, acceptable in every way; yet in this instance he doesn't match the composer in his own idiom. E.

Mozart: Symphony No. 37 in G, K. 444. One side, and **Johann Michael Haydn: Turkish Suite** (from the music to Voltaire's "Zaire"). Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-16) \$5.95.

Although the *Symphony in G* is set down above as Mozart's and is still listed in the Köchel catalogue of Mozart's works, it is now known to have been written for the most part by Michael Haydn. The two men were great friends. Mozart, visiting Salzburg, became acquainted with the work and decided to use it, with Haydn's consent, as one of his own for a concert in Linz. About the same time, Mozart, finding Haydn ill and unable to complete a commission from his archbishop patron, wrote two duets for violin and viola, which Haydn passed off as his own!

Mozart, having decided to present Haydn's symphony as his, did not refrain from adding an authentic signature: to serve as introduction to the first movement he wrote an adagio, characteristic of his symphonies at this period.

Johann Michael Haydn (his first name is now almost forgotten) was the younger brother of the celebrated Joseph, whom he succeeded as choir boy at St. Stephen's in Vienna. Michael is still a figure of some historical importance, if only because of his relations with Mozart and Mozart's father, Leopold, and because of his marked influence on the growing young genius. Years after Mozart had left Salzburg far behind him, up to the time of the composition of the three great final symphonies in 1788, his indebtedness to Michael Haydn was still apparent.

We know little about the *Turkish Suite*, and have found out less from the notes which accompany this disc, for Moses Smith talks about some insignificant *Turkish March* with band-like instrumentation for winds and a couple of percussion instruments—but the strings are much in evidence in this music, as you can easily hear. He doesn't tell us anything

about Voltaire's "Zaire," or what the four sections recorded represent. It's rather confusing to us, and probably to Westminster and their annotator. Anyhow, it is well played and reproduced, and the music is graceful. S.

Stamitz: Sinfonia Concertante in F for Seven Solo Instruments and Orchestra. Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-17) \$5.95.

It often happens that the stature of the little men of music rises spectacularly with the passage of time. As a result, composers enveloped in a shroud of obscurity are brought back into the musical limelight and their works revalued. Such a revelation occurred to an eighteenth-century group of musicians known as the Mannheim School, so named because they were members of the orchestra established in Mannheim by a music-loving Duke. Their rediscovery was mainly due to the industrious effort of Hugo Riemann, the celebrated German musicologist, who edited numerous works by members of the Mannheim group of composers. By nationality, the Mannheim musicians were Germans, Austrians, and Italians, and they wrote music in prodigious quantities. The Mannheim Orchestra, of about 35 members, was one of the best of its day, and the composers of the Mannheim School wrote their symphonies especially for the Mannheim Orchestra.

Karl Stamitz joined the orchestra at seventeen as violinist; his father, Johann Stamitz played violin in the orchestra and was the spiritual leader of the Mannheim School in composition. The *Concertante Symphonie* was published from a manuscript preserved in the Gesellschaft der Musikfreunde in Vienna. Dr. Karl Geiringer has edited the score for publication, omitting some inessential portions of the music. The double title, *Concertante Symphonie*, indicates the dual nature of the work, a Concerto and a Symphony combined. It is, indeed, a septuple concerto, with seven solo instruments forming a concertizing septet which is contrasted and accompanied by an orchestra consisting of strings, woodwind instruments, and kettle-drums. In a remarkable cadenza in the first movement, all seven instruments are engaged in canonic imitation. Altogether, the work is very interesting and mighty pleasant listening. It is performed beautifully by the indefatigable Henry Swoboda and his proficient group, and recorded with Westminster's customary high fidelity. Another blue ribbon disc. S.

Grieg: Holberg Suite, Op. 40. One and one-half sides, and **Grieg: Cow-Keeper's Tune & Country Dance** (No. 2 of "Norwegian Melodies, Op. 63"). Boyd Neel String Orchestra conducted by Boyd Neel. 1-10" disc (*L-LPS-173) \$4.95.

We are glad to welcome this fine recording of Grieg's famous *Holberg Suite*. It dates from 1884 when the Scandinavians were celebrating the two hundredth anniversary of the birth of Ludvig Holberg, the Father of modern Danish literature. It is

a thoroughly enjoyable work patterned after the musical form popular in Holberg's day, and consists of a suite of dances, resembling the Bach suites in both form and treatment. The splendid Boyd Neel String Orchestra gives an appropriately inspiring performance and the reproduction is highly satisfactory.

Lambert: The Rio Grande. Philharmonia Orchestra and Chorus conducted by Constant Lambert, with Kyla Greenbaum (piano) and Gladys Ripley (contralto). 2-12" discs in album (C-MX-349) \$3.50. Coupled with **Britten: Peter Grimes**—(4) Sea Interludes. London Symphony Orchestra conducted by Sir Malcolm Sargent (TNR Nov. '48). 1-10" disc (*C-ML-2145) \$3.85.

It must be twenty years ago that we heard the first recording of Constant Lambert's *The Rio Grande*. In that recording the composer conducted the Hallé Orchestra and Sir Hamilton Harty supplied the piano solos. It was released shortly after the first performance of the work at a Hallé Orchestra concert at Queen's Hall on 13 December 1929. We recall that we were very much impressed with the refined and artistic manner in which Mr. Lambert used the jazz idiom in his orchestral tone-poem, which has for its background Sacheverell Sitwell's poem of the same name. It is nice to renew its acquaintance with this new and very splendid recording. Although we have not heard this work recently, it has apparently lived through two decades in England or else this new version by the Philharmonia Orchestra would not have been recorded.

The reverse side of this LP disc contains the lovely interludes that serve to connect the various scenes of Benjamin Britten's successful opera *Peter Grimes*. They stand very well on their own little legs as charming bits of orchestral composition. We found them quite delightful as they are played by the London Symphony under the brilliant direction of Sir Malcolm Sargent.

The present disc contains some very worthwhile unhackneyed music that should have a wide appeal—music that the average music lover will have no difficulty in enjoying. As such we heartily recommend it. R.

Schubert: Symphony No. 5 in B-flat. One and one-half sides, and **Mendelssohn: Octet in E-flat, Op. 20—Scherzo.** Winterthur Symphony Orchestra conducted by Fritz Busch. 1-12" disc (*CH-CHC-61) \$4.85.

Gay, charming, vivacious, brimming with lovely lyrical melody, this symphony has always been a joy to us from first note to last. It has the spirit of Vienna sprinkled all over it. Written in the short space of four weeks, when Schubert was only nineteen years old, the manuscript is almost devoid of erasure and corrections, giving the impression that the work was penned at fever heat, and with self-assurance. It is a little masterpiece that frequently reminds us of Mozart, and occasionally of Haydn.

Strange that we do not hear it oftener; its popularity should be far greater.

This is the first LP version of this lovely work and we would say that we have found it mighty satisfying. Standard 78 rpm recordings are available by Beecham and the London Philharmonic (C-MM-366) and the Boston Symphony under Koussevitzky (V-DM-1215). Of the latter two we prefer the Beecham reading, although the recording is much older than the Koussevitzky set which was released in the summer of 1948. We rather doubt that the Beecham recording will appear on an LP disc because of its age. If, and when, the Koussevitzky performance is made in an LP version, it will give some real competition to the present disc. However, we don't believe that every music lover will prefer Koussevitzky by any means. Fritz Busch is a musician of no small calibre and this Schubert symphony is just his ticket. Such music is in his blood and he certainly brings it to life with the help of the fine Winterthur Symphony.

Haydn: Symphony No. 83 in G minor ("La Poule").

One side, and **Haydn: Symphony No. 84 in E-flat.** Collegium Musicum (Vienna) conducted by Anton Heiller. 1-12" disc (*HS-HSLP-1015) \$5.95.

The Haydn Society continues with its gigantic task of issuing recordings of all of the Haydn symphonies. The present two are from a set of six that were composed during 1785-6 for *Les Concerts de la Loge Olympique*, a Parisian musical organization, and are known as the "Paris Symphonies." Both are pleasing and have been beautifully played and recorded. As we do not recall that they have ever been recorded previously they will be of especial interest to all collectors of symphonic recordings.

Haydn: Symphony No. 82 in C ("L'Ours"). Bavarian Radio Orchestra conducted by Hans Rosbaud. One side, and **Haydn: Symphony No. 104 in D ("London").** Bavarian Radio Orchestra conducted by Alfons Dressel. 1-12" disc (*ME-MG-10050) \$4.85.

The Bavarian Radio Orchestra gives spirited and quite satisfactory performances of these two Haydn symphonies. No. 82 is already available on LP discs by the Vienna Symphony under Sternberg. While No. 104 has been recorded several times on 78 rpm standard discs, this is the first LP version. If you do not have recordings of these works in your library, we suggest that you listen to the present disc before you make your choice.

Manhattan Moods. Morton Gould and his Orchestra. 3-12" discs in album (C-MM-944) \$4.75. 1-10" disc (*C-ML-2144) \$3.85.

Morton Gould fans will surely be interested in this new series of recordings by their favorite. Mr. Gould has selected a number of popular pieces that take their inspiration from the great eastern metropolis for the present album. He has prepared lush orchestral arrangements of them and presents them in his usual brilliant manner on these discs.

The selections Mr. Gould has chosen are: *Manhattan Serenade*; *Park Avenue Fantasy*; *Big City Blues*; *Nocturne* (from "Two American Sketches"); *Manhattan Moonlight*; and *Street Scene*.

Handel: Concerto Grosso No. 1 in G, Op. 6, No. 1.

One side, and **Handel: Concerto Grosso No. 2 in F, Op. 6, No. 2.** Boyd Neel String Orchestra conducted by Boyd Neel. 1-10" disc (*L-LPS-206) \$4.95.

Handel: Concerto Grosso No. 3 in E minor, Op. 6, No. 3. One side, and **Handel: Concerto Grosso No. 4 in A minor, Op. 6, No. 4.** Boyd Neel String Orchestra conducted by Boyd Neel. 1-10" disc (*L-LPS-207) \$4.95.

These two little LP discs contain some mighty pleasing Handel music played by the celebrated Boyd Neel Orchestra. These recordings were available previously on Decca imported 78 r.p.m. records and were highly praised by discerning music lovers on this side of the Atlantic.

Bizet: L'Arlesienne Suite No. 1. Berlin Philharmonic Orchestra conducted by Carl Schuricht. Two sides, and **Bizet: L'Arlesienne Suite No. 2.** Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 2-7" discs in box (øCL-KDM-8098) \$4.52. 1-10" disc (*CL-L-8098) \$3.85.

Ravel: Boléro. Brussels Radio Symphony Orchestra conducted by Franz Andre. One side, and **Falla: El Sombrero de Tres Picos—(3) Dances.** Vienna Philharmonic Orchestra conducted by Clemens Krauss. 1-10" disc (*CL-L-8096) \$3.85.

Capitol probably feels that its catalog is in need of recordings of these popular orchestral selections, and thus they are released. To our mind none of them is outstanding in either performance or reproduction. The best that we can say for them is that they are good commercial catalog builders.

Suppé Overtures. Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt and Erich Kleiber. 1-12" disc (*CL-P-8108) \$4.85.

Franz von Suppé's operettas as such are practically forgotten but the stirring overtures which he wrote for them are often heard on popular orchestra and band concert programs. Capitol has gathered together recordings of a number of them by the Berlin Philharmonic Orchestra for this LP disc. If you would like about three-quarters of hour of such music, the present disc will supply it nicely played and splendidly recorded.

Overtures from the following Suppé operettas are contained on this LP record: *Boccaccio*; *Pique Dame*; *Poet and Peasant*; *Jolly Fellows*; *Jolly Robbers*; and *Light Cavalry*.

Schubert: Symphony No. 8 in B minor ("Unfinished"). London Symphony Orchestra conducted by Josef Krips. 1-10" disc (*L-LPS-209) \$4.95.

There are some things that we cannot understand, and one of them is why London would go to the

trouble of importing this LP recording of Schubert's "Unfinished" Symphony, when there are LP versions of it already available by Koussevitsky and the Boston Symphony, and Bruno Walter and the Philadelphia Orchestra. This seems especially silly when London is asking a higher price for its disc than either of the others. The London Symphony is a good orchestra and Joseph Krips turns in a very nice performance but the competition on this side of the Atlantic will make it pretty tough to sell many of this imported item.

Operatic Highlights for Orchestra. London Philharmonic Orchestra. 1-12" disc (*L-LLP-200) \$5.95.

Der Rosenkavalier—Waltzes.

La Forza del Destino—Overture.

The Bartered Bride—Overture.

Hansel und Gretel—Dream Pantomime.

For those who like orchestral selections in the realm of opera this is a grand record. All of the pieces are splendidly played and recorded. Just the sort of disc that one will play over and over again. *Der Rosenkavalier* and the *Hansel und Gretel* selections are conducted by Anthony Collins; *La Forza del Destino* and *The Bartered Bride* overtures are conducted by Georg Solti and Royalton Kisch, respectively.

CONCERTO



Rachmaninoff: Concerto No. 2 in C minor, Op. 18. William Kapell (piano) with the Robin Hood Dell Orchestra conducted by William Steinberg. 5-12" discs in album (V-DM-1418) \$7.25. 5-7" discs in box (øV-WDM-1418) \$5.51. 1-12" disc (*V-LM-1097) \$5.45.

It may seem strange that Victor should bring out another version of this work when they have a best seller, of recent vintage, by their top artist, Rubinstein. Also available on LP is a fine performance by Cyril Smith, recorded in England (*C-ML-4176). We had that feeling before hearing the present Kapell recording—but not after hearing it. There is solid merit in this reading from the very opening bars to the final chord. Kapell plays with enormous brilliance and with uncommon ability to keep this volatile playing under firm control. There is always the feeling that this is real, large scale playing, in the grand manner, yet it is not overblown or distorted.

The criterion of this work has always been, and justly so, the performance by the composer with Stokowski (V-DM-58), and many who own this set will never relinquish it. We feel it useless at this time to make comparisons, for today's buying public would probably not favor DM-58 regardless of its merit. Of the three available LP performances now available, we would suggest the present one as the best buy. Not only does Kapell offer a great performance, but he is very ably accompanied by Steinberg and the Dell Orchestra, with excellent reproduction to complete a fine picture. S.

Haydn: Concerto in A ("Melk"). Edith Bertschinger (violin) with the Collegium Musicum (Vienna) conducted by Anton Heiller, featuring Christa Fuhrmann (cembalo). 1-10" disc (*HS-HSLP-1017) \$4.75.

For those music lovers who are interested in Haydn, and are making a collection of recordings of his works, the present LP disc will be of prime importance. It contains a work that probably has not been played since its score was lost about 1770, thus, we have a first performance in over one hundred and fifty years and a first recording at one and the same time. There is an interesting story connected with this Concerto. A recent press release of The Haydn Society states:

"A Violin Concerto by Joseph Haydn, previously thought to have been lost about 1770, has recently been discovered in the Monastery of Melk in Lower Austria by the scholars of The Haydn Society of Boston, Massachusetts. Christa Fuhrmann, a member of the Society's Vienna office, located the only extant manuscript of the *Violin Concerto in A* major in the music archives of this monastery while collecting source material for the complete edition of the works of Joseph Haydn which the Society is publishing.

"The Violin Concerto appears in Haydn's catalog, but the existence of the manuscript was completely unknown to the world at large until this discovery, although for the past few years it has been known to a few Haydn scholars. This knowledge has, however, never been published. The score has never been printed, and the work has not been performed since about 1770.

"The eighteenth century manuscript contains all of the orchestral parts except those for the two oboes, the parts of which have been reconstructed. The rediscovery of the concerto has occasioned much interest in Europe. A Salzburg publisher, the Mozart-Haydn Press, will print the first score of the work.

"The concerto will be publicly performed this fall for the first time since the eighteenth century by the Vienna Chamber Orchestra conducted by Anton Heiller, with Edith Bertschinger as soloist."

We might mention in passing that this work is delightful throughout and should have an almost universal appeal. The performance by an orchestra similar in size and with the instruments for which Haydn composed the work is of such quality that it will certainly please even the most critical. The lovely cadenza, which Miss Bertschinger plays so exquisitely was written by Anton Heiller, the conductor of this recording.

CHAMBER MUSIC



Milhaud: Quartet No. 14 and Milhaud: Quartet No. 15 and Milhaud: Octet. Budapest String Quartet. 6-12" discs in album (C-MM-955) \$8.50. 1-12" disc (*C-ML-4332) \$4.85.

Darius Milhaud has accomplished something unique

* Indicates LP 33 1/3 rpm.
Indicates 45 rpm.

in the history of the musical art with the music contained on these records. What he has done is to create two string quartets which may be played separately—which have an independent existence, that is—and yet which are so written that they may be played together forming an octet. Making this achievement seem all the more remarkable is the fact that, thanks to the miracle of recording, we may hear both quartets and the octet played by the same ensemble—the famous Budapest String Quartet. It is interesting to note that Milhaud engineered this feat because he had been given a gift! The gift was a book containing 84 pages of blank music paper, each page containing two sets of four staves. While the eight staves were not enough for a large orchestral work, it was perfect for string quartets—so Milhaud composed two quartets that could be played separately or together as an octet! Both quartets are subtle and intricate, but still excellent listening. The octet becomes all the more clear and impressive as one gains familiarity with the quartets. One might think that the octet would be mere repetition of the two quartets but, on the contrary, it is a completely different musical experience. The Budapest String Quartet does an outstanding job in this performance.

Schönberg: Quartet No. 1 in D minor, Op. 7. Kolisch String Quartet: Rudolph Kolisch and Eugene Lehner (violins); Felix Khuner (viola); and Benar Heifetz (violinello). 1-12" disc (*ALCO-ALP-1002) \$4.85.

Schönberg: Quartet No. 2 in F-sharp minor, Op. 10. Kolisch String Quartet with Clemence Gifford (contralto). 1-12" disc (*ALCO-ALP-1003) \$4.85.

Schönberg: Quartet No. 3, Op. 30. Kolisch String Quartet. 1-12" disc (*ALCO-ALP-1004) \$4.85.

Schönberg: Quartet No. 4, Op. 37. Kolisch String Quartet. 1-12" disc (*ALCO-ALP-1005) \$4.85.

At long last, a definitive recording of the Schönberg quartets! Not only was the now disbanded Kolisch Quartet, through the background of its members and its intense devotion to the works of Berg, Webern and Schönberg, admirably suited for this taxing undertaking, but the composer himself supervised the waxing, making these discs a significant and highly valued addition to recorded literature.

The Quartets were played in four recitals sponsored by Elizabeth Sprague Coolidge at the University of California in 1937, marking the world premiere of the Fourth. All four were recorded, and a very limited number of copies issued privately. Now, thirteen years later, they have finally been turned over to the Alco Recording Co. for release to the public.

Although Schönberg's music may appeal to a relatively small number of persons, he has been a powerfully influential figure in shaping the course of twentieth century music. The four Quartets are a measure of his own development, reflecting his

advance from post-romantic conservatism through the frontier realm of his atonal system, and into a style which seems to coalesce the elements of previous expression into a final summation.

The First Quartet (1904-1905) is rich in melodic content but somewhat opaque in color and bears a close relationship to *Verklärte Nacht*. The Second Quartet (1907-1908), Schönberg's last work with a key signature, is clearer in texture but becomes virtually pure dissonance. Songs by Stefan George, sung by the contralto Clemence Gifford, are woven into the last two movements. The Third and Fourth Quartets (1927 and 1936), both in the twelve tone system, are marked by the composer's tightening control over his materials and an intensified degree of concentration.

In evaluating these Quartets one should not become too preoccupied with the mechanics of Schönberg's style; the quartets contain too much that is imaginative, ingenious, and even provocative to make them less than impressive. The performances are excellent; it is only unfortunate that the quality of the original recording (and its present reproduction) is not all one would desire. The importance of the subject matter, however, outweighs this. E.

Beethoven: (12) Variations in G on a Theme from "Judas Maccabaeus" by Handel, Op. 157. One side, and **Beethoven: (12) Variations on "Ein Mädchen oder Weibchen" from Mozart's "Die Zauberflöte," Op. 66** and **Beethoven: (7) Variations on "Bei Mannern" from Mozart's "Die Zauberflöte" (Grove's No. 158).** Nikolai Graudan (violinello) and Joanna Graudan (piano). 1-12" disc (*VX-VLP-6150) \$4.85.

If you have friends who say that chamber music does not appeal to them, we suggest that you expose them to this superb record. It contains three sets of Variations by the immortal Beethoven exquisitely played by the very talented Nikolai and Joanna Graudan. Mr. and Mrs. Graudan are quite well-known throughout this country because of their appearances as soloists and as a chamber music duo. They present the tuneful and easily appreciated music that is contained on this LP disc in a manner that cannot help pleasing. It is easy to listen to and to enjoy. The recording has been most successfully accomplished and the record surfaces are smooth and quiet. We have nothing but praise for this disc.

Brahms: Quartet No. 3, B-flat major, Op. 67. Busch Quartet. Nine sides, and **Bach: Sonata No. 5 in C for Violin Solo—Allegro assai.** Adolf Busch (violin). 5-12" discs in album (C-MM-953) \$7.25. 1-12" disc (*C-ML-4330) \$4.85.

We are delighted to welcome this fine performance of Brahms' "Pastoral" string quartet. Its lyrical beauty is nicely brought out by the able Busch players and it has been most faithfully recorded by Columbia.

Brahms composed this lovely quartet while on vacation in the country in the spring of 1875 and it would seem that the composer has instilled it with the joy of

the "out-of-dogs" of which he was so very fond. It has here and there a touch of Haydn and Schumann but to us it seems to be particularly influenced by Beethoven's "Pastoral" Symphony. It is certainly a pleasing work and we cannot imagine any chamber music lover not finding it a real joy to listen to.

The LP disc (*C-ML-4330) does not include the Bach selection.

Berg: Lyric Suite. Juilliard String Quartet. 4-12" discs in album (C-MM-957) \$6. 1-10" disc (*C-ML-2148) \$3.85.

Last spring a very fine recording of this unusual work by the Pro Arte Quartet was made available (*Dial 5). It was a more lyrical interpretation and lacks the thrilling intensity of the present version by the Juilliard players. For those interested in the highly intellectual music of Arnold Schönberg's pupil and colleague, Alban Berg, these two recordings offer an excellent opportunity for study and comparison of one of that composer's important compositions.

Mozart: Quintet in E-Flat, K. 452. Yvette Grimaud (piano), Pierre Pierlot (oboe), Ulysse Delecluse (clarinet), Jean Devemy (French horn), and Maurice Allard (bassoon). One side, and **Mozart: Serenade No. 3 in D, K. 185.** Chamber orchestra conducted by Fernand Oubradous. 1-12" disc (*ME-MG-10031) \$4.85.

These fine French musicians give artistic and highly pleasing performances of these Mozart selections. It would seem that the reproduction might be a bit more lifelike. In the *Serenade in D* the fourth movement is omitted.

OPERA

Mozart: Die Entführung aus dem Serail, K. 384 (complete opera). (Sung in German). Wilma Lipp, Emmy Loose (sopranos); Walther Ludwig, Peter Klein (tenors); Endre Koreh (bass); Heinz Woester (speaker); Chorus of the Vienna State Opera and the Vienna Symphony Orchestra conducted by Josef Krips. 3-12" discs in album (*L-LLPA-3) \$17.85.

Mozart's epoch-making opera *Die Entführung aus dem Serail* is given its initial "complete" recording by London Records on three frr discs. The dialog has been cut but enough retained to carry the plot. The result is a performance that is convincing and the general level of artistry is high.

In *Die Entführung*, more than in any previous work, one sees the complete emergence of Mozart's personality as a dramatic composer. For the first time his uncanny ability to create real people, not puppets, is apparent in an opera. There are six characters in this opera (one a speaking part only) and they all are convincing.

The greatest of these is Osmin, the fat rascally knave in the service of the Pasha. Through the magic of Mozart and the magnificent voice of the

Hungarian basso, Endre Koreh, Osmin becomes coarse and irascible, infinitely comical as a spiteful friend of wine and women, but also infinitely dangerous. Herr Koreh realizes the full potentialities of the role and turns in a masterful performance.

Wilma Lipp, as Konstanze, has one of the most difficult tasks in the opera, and she covers herself with glory. To her falls the job of singing the tremendous aria *Martern aller Arten* with its concertante flute, oboe, violin and 'cello. She does extremely well, being surpassed only by Erna Berger's remarkable recording of the music for Victor (V-12-1095).

The Blöndchen of Emmy Loose is a fine characterization. Her performance of *Welche Wonne, welche Lust*, for example, extracts every ounce of the jubilation Mozart wrote into it, and in the ensembles her clear high soprano is heard to good advantage. As Belmonte, Walther Ludwig is a noble, tender-hearted, heroic and energetic youth. His is not a throaty German tenor but a clear-voiced sympathetic one, able to sing with warmth and expressiveness. Peter Klein, as Pedrillo, is vocally the weakest member of the cast, but he makes up this lack by an extremely able characterization. His shaky attempts to talk himself into a mood of courage are thoroughly delightful.

The Vienna State Opera Chorus and the Vienna Philharmonic under Josef Krips sings and plays Mozart's score with authority. Add to this London's realistic frr recording and the result is a treat that can be enjoyed repeatedly.

W.

Songs of the Great Masters. Elizabeth Wisor (contralto) with the Vienna Symphony Orchestra conducted by Zoltan Fekete. 1-12" disc (*CON-101) \$4.85.

Gluck: *Alceste*—Divinités du Styx (Act I).

Mozart: *La Clemenza di Tito*, K. 621—Non piu di fiori.

Verdi: *Un Ballo in Maschera*—Re dell' abisso, affretati (Act I).

Meyerbeer: *Le Prophete*—O prêtres de Baal (Act V).

Wagner: *Die Götterdämmerung*—Erzählung der Waltraute (Act I).

Wagner: *Das Rheingold*—Erda's Warning.

Wagner: *Tristan und Isolde*—Brangänes Wachtlied (Act II).

Continental records presents an artist new to records—Elizabeth Wisor, American contralto. Miss Wisor sounds as though she had an important voice in these seven selections, in which she runs the gamut of the operatic contralto's repertoire. Here you will find the classics of Gluck and Mozart, the romantics—Verdi and Meyerbeer—and the highly specialized fare of Richard Wagner.

Miss Wisor seems to be at home in all these styles, but it is particularly in the Wagnerian excerpts that the solidity of her tones and the fineness of her diction impresses. Waltraute's scene from *Götterdämmerung* is excellently handled, and so is Erda's Warning from

* indicates LP 33 $\frac{1}{2}$ rpm.
 † indicates 45 rpm.

Rheingold. Brangäne's Warning from *Tristan* misses some of the romantic longing that should inform it.

In *O prêtres de Baal* from *Prophète*, Miss Wysor displays great range, though the florid passages are not by any means impeccably sung—certainly not in the manner of a Schumann-Heink or a Homer.

The remaining arias on this LP record are the *Re dell' abisso* from *Ballo in Maschera*; *Divinités du Styx*, in which some of the grandeur of Gluck's great line is missed, and *Non più di fiori* from *La Clemenza di Tito*, recorded many years ago by Mme. Kirkby-Lunn.

Miss Wysor, who has enjoyed considerable success abroad in both concert and opera, sounds more like the producer of tones, impressive for their breadth and color and range, than for subtle interpretive qualities. Her voice is a really fine one.

The Vienna Symphony accompanies the singer in all these arias, and the balance of the recording is overwhelming in favor of Miss Wysor.

MAX DE SCHAUENSEE

Operatic Arias. Licia Albanese (soprano) with the RCA Victor Orchestra conducted by Victor Trucco. 3-12" discs in album (V-DM-1420) \$4.75. 3-7" discs in box (øV-WDM-1420) \$3.51.

Operatic Arias. Ferruccio Tagliavini (tenor) with Italo Tajo (basso) and RCA Victor Orchestra conducted by Jean Paul Morel. 3-12" discs in album (V-DM-1432) \$4.75. 3-7" discs in box (øV-WDM-1432) \$3.51.

Licia Albanese and Ferruccio Tagliavini, two of the brightest stars in the Metropolitan galaxy, are each presented in a three record album this month by RCA Victor. Miss Albanese sings arias from "*Cavalleria Rusticana*" (*Voi lo sapete*); "*La Bohème*" (*Addio*); "*La Wally*" (*Ebben? Ne andrò lontana*); "*Adriana Lecouvreur*" (*Poveri fiori*); "*Manon Lescaut*" (*In quelle trine morbide*) and "*Louise*" (*Depuis le jour*). As might be expected, she is superb in the *Bohème* and *Manon* arias—her warm lyric-dramatic soprano is admirably suited to portraying Puccini heroines. The gem of the set, however, is the recording of *Ebben? Ne andrò lontana*. This music is not too familiar (the last version available domestically was Hina Spani's, made in the late twenties) and this new recording, with its magnificent orchestral accompaniment, is a real prize. The *Cavalleria* aria is well (but too emotionally) sung; the gasps and sobs are not convincing on records. The *Adriana Lecouvreur* excerpt is dull and Licia Albanese is too Italian by nature and training to be a satisfactory Louise, although the aria is well sung by most standards.

Mr. Tagliavini has shown less ingenuity in selecting his arias except for one: the *Quanto e bella* from "*L'Elisir d'Amore*." All lovers of opera should be eternally grateful, for it is a performance that ranks with the best. Such dulcet *bel canto* has not been heard since Schipa was in his prime. Other arias include *Tombe dell' avi miei* (*Fra poco me ricovero*) and *Tu che a Dio spiegasti l'ali* from "*Lucia di Lam-*

mermoor" (with Italo Tajo as Raimondo but without the chorus); "*Marta*" (*M'appari, tutt' amor*) and two arias from "*La Tosca*" (*Recondita armonia* and *E lucevan le stelle*). The music of *Lucia* does not seem to suit Tagliavini's style. He tries to be dramatic and ends up by being bumptious. The *Tosca* excerpts are well sung, full of lovely mezzo tones but unfortunately with remarkable lack of feeling. The *M'appari*, despite its being rather rapid music, is very sweetly sung and comes off surprisingly well.

The recording in both sets is excellent, although a little on the loud side. The RCA Victor orchestra, under Jean Paul Morel for Mr. Tagliavini and Victor Trucco for Miss Albanese, provides tasteful accompaniments.

W.

Operatic Arias and Duets from "The Toast of New Orleans." Mario Lanza (tenor) with Elaine Malbin (soprano) and the RCA Victor Orchestra conducted by Constantine Callinicos. 3-12" discs in album (V-DM-1395) \$4.75. 3-7" discs in box (øV-WDM-1395) \$3.51.

Madama Butterfly—Duetto d'amore (Act I).

La Traviata—Brindisi: Libiamo, libiamo (Act I).

L'Africana—O Paradiso! (Act III).

Carmen—Air de fleur (Act II).

Martha—M'appari tutt' amor (Act III).

This album contains operatic selections which are included in Mario Lanza's successful picture, "*The Toast of New Orleans*." For those who are interested in operatic recordings as such, rather than in the sensational young American tenor, Mario Lanza, there are better recordings of the selections available on other discs. However, that is not the idea of the present album; it is intended especially for those who have seen the picture and who would like to have a souvenir of the performance or for those who would like to hear how this phenomenal young artist sings these well-known operatic selections. In the years to come, it will be interesting to compare his present renditions with those of his more mature years.

In the duets in this album, Mr. Lanza is ably assisted by the young American soprano, Elaine Malbin, whose rise to fame in the musical world has been quite sensational. Miss Malbin is not yet twenty-one and yet she has appeared successfully with several well-known opera companies and has been featured on some top-notch radio and TV programs.

Great Operatic Scenes. Leonard Warren (baritone) with Astrid Varnay (soprano), Nathaniel Springenz and Thomas Motto (tenors), Raymond Keast (baritone); and the RCA Victor Orchestra and Chorus conducted by Renato Cellini. 3-12" discs in album (V-DM-1426) \$4.75. 3-7" discs in box (øV-WDM-1426) \$3.51.

Leonard Warren has made something of a specialty of the music of Verdi and has recently recorded scenes from *Simon Boccanegra*, *La Forza del Destino*, *Otello* and an aria (or should one say the aria?) from

La Traviata.

Mr. Warren and Miss Varnay join forces to record the *Garden Scene* from *Simon Boccanegra*. This is partly the same music Lawrence Tibbett and Rose Bampton recorded some ten years ago. The current waxing begins some pages before the earlier version and is, of course, far superior technically. Leonard Warren sings with considerable expression, keeping his big voice well under control. Astrid Varnay is a sympathetic Amelia and sings with her accustomed purity of tone. The scene from *La Forza del Destino* begins with the lines *Mourir! Tremenda cosa*, then follows the aria *Una fatale del mio destino* and closes with the dramatic episode between Don Carlo and the surgeon (sung by Raymond Keast). *La Forza del Destino* contains some of Verdi's most inspired and passionate music, and Leonard Warren depicts the vengeful Don Carlo in fine style. This is the first domestic recording of this music in over thirty years and will probably remain as standard for some years to come. It is a grand job. From *Otello* Messrs. Warren, Motto and Sprinzana, complete with chorus give a curiously tame rendition of the ironic and evil *Brindisi*. The whole scene misses fire somehow and falls very flat indeed. As for *La Traviata*, the less said about Mr. Warren and *Di Provenza* the better. It is routine stuff, no more.

Renato Cellini and the RCA Victor orchestra provide thrilling accompaniments for the *Boccanegra* and *Forza* music—adequate only for *Otello* and *Traviata*. Excellent recording prevails. W.

VOCAL



Erna Berger Sings Mozart and Schubert. Erna Berger (soprano) accompanied by Oscar Shumsky (violin), David Oppenheim (clarinet), and George Schick (piano). 3-12" discs in album (V-DM-1423) \$4.75. 3-7" discs in box (øV-WDM-1423) \$3.51.

What an artist Erna Berger is! Everything she sings bears the stamp of careful study, originality and understanding. Her voice is the same fresh, youthful soprano it was over fifteen years ago. Some of her recorded performances are already legend—such as her Queen of the Night in the complete *Die Zauberflöte* is, and her Gilda in *Rigoletto* will undoubtedly become.

In this album she sings three Schubert songs and an aria from a little known Mozart opera. The Schubert items are *Der Hirt auf dem Felsen* (which is more like a small cantata than a song) and *Suleika's zwei Gesänge*. The latter is a phonographic rarity, the only previous recording being one made years ago by Elena Gerhardt. Miss Berger sings them with her accustomed finesse and aplomb. It is seldom heard music and a more than worthy addition to the recorded repertory. *Der Hirt auf dem Felsen* is better known. There have been many other recordings, notably one by Elisabeth Schumann, now discon-

tinued. Mme. Schumann had the advantage of having Reginald Kell as clarinetist, but Erna Berger has more voice than Mme. Schumann and consequently this new performance out-ranks hers and all previous recordings. The feature of the set, however, is the aria *L'amerò, sarò costante* from Mozart's "Il Re Pastore." RCA Victor must be having an austerity program for they have substituted a piano for the orchestra, although they managed to retain the violin obligato. Unaccountably Miss Berger elected to sing the aria in German (*Dein bin ich*) but despite these handicaps the recording is far and away the most glorious version of this appealing music extant, quite putting in the shade Lily Pons' effort for Columbia.

The recording is good but on the reviewer's copy there was a decided swish in the *Suleika* Songs. This may have been merely a poor pressing, however, rather than a processing fault. W.

"Petit Concert." Gisele Peyron (soprano), Marie-Therese Holley (mezzo-soprano), Paul Derenne (tenor) and Doda Conrad (bass) with instrumental accompaniments conducted and arranged by Nadia Boulanger. 1-12" disc (*VX-PLP-6380) \$5.95.

One of the most unusual LPs to be issued this year is the "Petit Concert" arranged by the eminent French teacher and conductor, Nadia Boulanger. Included are such diverse items as *Dieu qu'il la fait bon regarder* from Debussy's "Chansons de Charles d'Orleans"; *Madrigal Op. 35*; *Pie Jesus* (Lili Boulanger); *Epitaphe de Parasseux* (F. Couperin); *Trio d'Amadis* (Lully); *Three Songs* (Jean Francaix) and several anonymous early works.

The soloists are all capable and sing with great beauty of voice. Especially fine is Doda Conrad's in the chanson *Quand ce beau printemps*. His rich sonorous bass adds distinction to the ensembles. Mmes. Peyron and Holley are characteristically French in their vocal method—as is M. Derenne. It is an admirable quartet of voices, and they sing with considerable charm.

The music will be new to most listeners, and the overall effect is apt to be one of bewilderment. To play the record straight through (as is intended) gives one a rare turn, comparable to the sudden stopping of an elevator in transit. Mme. Boulanger has a 16th century song followed by a modern madrigal, and so on. There is a certain virtuosity in all this, but it is also a very arbitrary sort of thing and not for all tastes.

The stated objective of the record is a "portrayal of French culture in music over the centuries" i.e., from the 12th to the 20th. This is an admirable purpose; one does not quarrel with the end, only the means. The chronologies are juxtaposed, as pointed out above, and the only coherence is that of tonality—each work leads, in a natural manner, into the following composition, though they be separated in time by several centuries. It is this scrambling of historical sequence, plus having similar accompaniments (a few

* Indicates LP 33 $\frac{1}{4}$ rpm.
ø Indicates 45 rpm.

modern stringed instruments and a grand piano) for all selections that makes for difficult listening. The net result is more Boulanger than a "portrayal of French culture in music."

Technically, the recording is adequate and the transfer from conventional records to LP has been deftly accomplished.

W.

Stravinsky Songs. Maria Kurenko (soprano) accompanied by Soulima Stravinsky (piano). 1-12" disc (*AL-AL-64) \$4.85.

This LP disc makes available some virtually unknown music by Igor Stravinsky. The seventeen songs comprising the record were written over the period from 1908 to 1922 and present an interesting cross-section of this facet of the prolific Russian's output. Those who are familiar with and admire such works as *The Fire Bird*, *Sacre du Printemps*, and *L'Histoire du Soldat* will welcome this authoritative record, as will students of the song form. The general music lover is advised to hear it first.

Mme. Kurenko brings to her task understanding and a considerable degree of artistry but has, unfortunately, a rather worn, strident soprano that does not help the angular and unmelodic music. She is at her best in the *Four Russian Songs* and the *Song of Parasha* where the demands on her voice are least. Also included are *Three Japanese Lyric Poems*; *The Cat's Lullabies*; *Three Stories for Children*; and five single songs: *Spring*; *A Song of the Dew*; *Forget-me-not*; *The Dove*; and *Pastorale*, the last being a wordless song.

All these songs are in the category of the unfamiliar—not only as songs *per se*, but they are also alien in mood and language. There is scarcely any indication of the nature of the songs in the sparse notes; it is one of life's little ironies that Allegro, who issues this disc, also recently released a group of songs by Purcell that are sung in English, and for these latter they supply a complete text!

This record fills a lacuna in the Stravinsky discography and admirers of the composer will be grateful. The accompaniments as supplied by his son, Soulima, may be considered definitive. The recording is good, the surfaces excellent.

W.

Brahms Duets and Songs. Sara Liss (contralto) and Ralph Herbert (baritone) accompanied by FredERIC Waldman (piano). 1-10" disc (*AL-AL-68) \$3.85.

The four *Duets Op. 28* and seven songs here presented by Allegro make one of the most attractive LP releases of the current month.

The *Duets*, *Die Nonne und der Ritter*; *Vor den Thir*; *Es rauschet das Wasser*; and *Der Jager und sein Liebchen* are among Brahms' finest inspirations and contain some of his most characteristic melodies. Miss Liss and Mr. Herbert sing them with considerable skill and artistry. Ralph Herbert is favorably remembered for his excellent *lieder* records previously released by Allegro—notably the *Schwanengesang* and a group of Goethe poems set to music by

Schubert. Sara Liss, a newcomer to records, is a student at the Curtis Institute and will appear with the Philadelphia Orchestra during the forthcoming season. She has a fine rich contralto, obviously youthful, and not spoiled by too many dark tones. It blends well with Mr. Herbert's and suits the music perfectly.

The songs sung by Mr. Herbert are all first rate, both musically and artistically. Mr. Herbert sings with an uncommon degree of expressiveness, and the result is an unalloyed pleasure. With so many singers attempting to sing *lieder* and doing only a mediocre job (*lieder* singing is not as easy as a good singer can make it seem!) it is a real treat to hear such fine, smooth performances as these.

The seven songs selected are: *Der Gang zum Liebchen* (a magnificent song); *Sonntag* (this is the finest in the group—and superbly sung); *Salamander* (whimsical Brahms); *Nachtwandler*; *Bie dir sind meine Gedanken*; *Alte Liebe* and *Beim Abschied*.

The recording is only fair from a technical standpoint. Surely we have a reason to expect better sound than this in these days of advanced electronics. Complete German texts, but no English translations, are supplied on the record jacket.

W.

Sullivan: Ruddigore. Martyn Green, Leonard Osborn, Richard Watson, Radley Flynn, Darrell Fancourt, Margaret Mitchell, Ella Halman, Deirdree Thurlow and Ann Drummond-Grant with members of the D'Oyly Carte Opera Company and the New Promenade Orchestra conducted by Isidore Godfrey. 2-12" discs in album (*L-LLP-243/4) \$11.90.

Sullivan: Yeomen of the Guard. Donald Harris, Leonard Osborn, Darrell Fancourt, Neville Griffiths, Martyn Green, Richard Watson, Geoffrey Sanders, Muriel Harding, Ella Halman, Deirdree Thurlow and Ann Drummond-Grant with members of the D'Oyly Carte Opera Company and the New Promenade Orchestra conducted by Isidore Godfrey. 2-12" discs in album (*L-LLP-241/2) \$11.90.

This month we have two more albums in London's famous series of recordings of Gilbert and Sullivan operettas by the renowned D'Oyly Carte Opera Company. We are glad to report that as to performance and reproduction they are at least equal to any that have gone before. In fact, we rather feel that these recordings are technically superior. The reproduction of the many chorus sections are certainly clear-cut and are therefore a joy to listen to.

G. & S. fans should lose no time in investigating these choice items.

Encores. Erna Sack (soprano) with orchestral and piano accompaniments. 4-7" discs in box (øCL-KDM-8101) \$4.52. 1-10" disc (*CL-L-8101) \$3.85.

Erna Sack fans, and there are many thousands of them all over the U.S.A., will be delighted to know that this little LP disc is now available. It contains

encores that Miss Sack has used in concerts all over the world. The selections, some of which are sung in German, others in Spanish, Swedish or Italian, are: *The Bird in the Wood*; *Ciribiribin*; *El Morenito*; *Ave Maria* (Schubert); *The Thrush Said to the Finch*; *Song of Jenny Lind*; *In a Cool Valley*; and *Voca Voca*.

Lehar: Der Zarewitsch (excerpts). (Sung in German). Lisa Della Casa and Leni Funk (sopranos); Helge Roswaenge and John Hendrik (tenors); and Zurich Tonhalle Orchestra conducted by Victor Reinshagen. 1-12" disc (*L-LLP-219) \$5.95.

Kalman: Grafín Mariza ("Countess Maritza") (excerpts). (Sung in German). Leni Funk, Lore Hoffman and Emmy Loose (sopranos); Rupert Glawitsch and John Hendrik (tenors); and Zurich Children's Chorus and Tonhalle Orchestra conducted by Victor Reinshagen. 1-12" disc (*L-LLP-221) \$5.95.

These new recordings of these two popular musicals were recently made in Victoria Hall in Geneva under the technical supervision of Arthur Haddy, the inventor of the *ffrr* method of recording. Both begin with the overture and contain all of the important musical numbers. Excellent casts made up of leading Central European artists in the light opera field insure highly satisfactory performances.

These LP discs bring to your living-room excellent performances of *Der Zarewitsch* and *Countess Maritza* in the tradition of the land of their birth.

PIANO



Bach: Two-Part Inventions. One side, and **Bach: (18) Little Preludes.** Erno Balogh (piano). 1-12" disc (*LYRICORD LL-1) \$4.85.

Bach: Three-Part Inventions. One and one-half sides, and **Bach: (4) Duets** (from "Clavierübung," Pt. 3). Erno Balogh (piano). 1-12" disc (*LYRICORD LL-2) \$4.85.

Schubert: Sonata No. 12 in G, Op. 78 ("Fantasy"). Erno Balogh (piano). 1-12" disc (*LYRICORD LL-5) \$4.85.

It is to be noted that, while the first two discs listed above are available separately, they are combined in an album as well (*LYRICORD LL-3), priced at \$9.70; the purchaser of this album will find a coupon inside, which, if he mails it directly to Lyricord Records, entitles him to the sheet music for these discs, without charge. This is sort of a "bonus" for buying both discs, for the purchaser of the individual records gets no such coupon.

Having previously recorded the Inventions for Disc-Asch, Mr. Balogh now brings them out on LP—a most welcome release. Balogh received high praise from everyone for his performance of these exacting works. Again we find the same disciplined playing which is flexible enough to make this music palatable for more than the inquiring student. After all, Bach

wasn't such a severe fellow; most of his music has, even now (but especially for its day), more significance and emotional content than was usually poured into similar types. The Inventions are a good example, being of small dimension but of a strong emotional intensity. They are primarily, of course, studies in independent part writing using all the devices of the fugue and canon and double counterpoint without strict adherence to any of them.

The Schubert *Sonata* was previously recorded a couple of times, once quite well by Kurt Appelbaum for Musicraft. The present disc easily supercedes all previous efforts in every respect. Next to his songs, Schubert devoted more time to his extensive piano literature than to any other single instrument. Much of his greatest substance has been poured into the sonatas, of which the last four, the *G major* and the three posthumous, are outstanding. The Rondo finale of the *G major* is remarkable for the delicacy of the layout; it is transparent and on occasion almost impressionistic. Erno Balogh, the distinguished virtuoso and teacher, offers a beautifully styled and executed reading. All of the reproduction in these discs is good, very close and revealing. At times we thought it a shade percussive, but your tone controls can modify this if you notice it. S.

Bartók: Rhapsody for Piano and Orchestra, Op. 1. Andor Földes (piano) with the Lamoureux Orchestra conducted by Roger Désormières. One side, and **Bartók: (15) Hungarian Peasant Songs** and **Bartók: Sonatina.** Andor Földes (piano). 1-12" disc (*VX-PLP-6410) \$5.95.

The Rhapsody, Bartók's first published work and a product of his twenty-third year, is a study in influences: more than one bravura piano passage is as Lisztian as Liszt himself, occasional horn themes bear the stamp of Brahms, other segments suggest Wagner, or even Smetana and Dvorák. Yet into all this is woven those distinctive chord sequences and rhythmic patterns that clearly foreshadow the characteristic individuality of Bartók's later works. Following the pattern of Liszt's *Hungarian Fantasia*, Bartók here ties together into a single movement a string of brilliant episodes for the piano, with rich orchestral interludes.

Andor Földes, particularly qualified by birth and interpretive skill for the solo role, carries it off admirably, with sensitive support from Désormières and the Lamoureux ensemble. We would recommend the Rhapsody especially for listeners who are ready for an introduction to Bartók; the ties with familiar landmarks should encourage further acquaintance with this twentieth century genius.

The Hungarian Peasant Songs and the Sonatina on the reverse side, composed during the period Bartók and Kodály were engaged in their monumental project of collecting and classifying Hungarian folk songs, are representative examples of the piano miniatures in which the composer excelled. The Sonatina, less than five minutes in length, delightfully depicts a

band of bagpipers and a bear dance—easily within the imaginative grasp of children. Recording satisfactory; surfaces noisy. E.

Antheil: Sonata No. 4 (1948). Frederick Marvin (piano). Coupled with **Bax: Elegiac Trio.** Martin Ruderman (flute), Milton Thomas (viola) and Lois Craft (harp) (TNR Sept. '48); and **Debussy: Syrinx.** Martin Ruderman (flute solo) (TNR Sept. '48). 1-10" disc (*ALCO-ALP-1007) \$3.85.

Antheil's prolific output in a number of forms is due partly to natural fecundity, partly to the almost utopian existence in which two or three months of concentrated effort on movie scores allows complete freedom the rest of the year to compose what he pleases. Two symphonies, a violin concerto, and this Sonata (dated 1948), all introduced within the past three years, attest to the application he devotes to his craft.

Since his *Ballet Mécanique* caused a volcanic furore in 1923, helping to earn him the sobriquet "Bad Boy of Music," Antheil has been known as an innovator. The terms ironic, satiric, and mechanistic have been used to characterize his music, and are all applicable to the outer movements of this Fourth Sonata. Both movements are aggressive, brittle, and eminently suited to the steel age which the composer admits has been his inspiration. But he can clothe a melody in the garb of Chopin or Liszt with convincing facility and feeling for the romanticism of a past era, as in the second movement.

More impressive than Antheil's music is the playing of Frederick Marvin, the west coast phenomenon of the keyboard. Recalling his sensational Carnegie Hall reviews two seasons ago, we were prepared for something pretty terrific, and were not disappointed. Striding over technical problems with utter nonchalance, eminently at home in the strident, steely score, he is an admirable choice to interpret this work. Alco would do well to line him up for more contemporary items.

The Bax and Debussy works were previously issued on 78 rpm records and were reviewed in our September 1948 issue. E.

Hindemith: Theme and Four Variations ("The Four Temperaments"). Lukas Foss (piano) with the Zimmler String Sinfonietta conducted by Josef Zimmler. 1-10" disc (*D-DL-7501) \$3.85.

Completed in 1940 as ballet music for which no plot evolved, this score is an admirable piece for chamber ensemble of piano and strings, and a welcome addition to the Hindemith repertoire available on records. The unusual subtitle, "The Four Temperaments," derives from the four humours which early physicians thought governed man's physical existence: melancholy, blood, phlegm, and choler, with the mood suggested by each of them vaguely setting the "temperament" for the four variations.

By using a musical subject with three contrasting sections and generally following this triple division

in the variations, Hindemith develops the theme in a series of short sections, skillfully exploiting contrasts in tempo and texture, and molding the whole in his distinctive contrapuntal style. Among racy *prestos* and phlegmatic *moderatos* there is a slow march, an exuberant waltz, and a sophisticated fox trot, with the piano declaiming alone or in combination with solo violin, solo quartet, or full strings. There is a certain charm about the whole that grows with repeated hearings, and if the listener has an impression that Hindemith's music is dry or pedantic, the whimsy, wit, and contrasts in this score will certainly help to dispel it.

Lukas Foss, the twenty-five year old Boston prodigy, handles the piano part with enthusiasm and interpretative insight, and the Sinfonietta of seventeen Boston musicians under the direction of Josef Zimmler gives splendid support. We hope Decca will let us share on records more of the fine chamber music Boston has enjoyed from this group. E.

Casadesus: Danses Méditerranéennes, Op. 36. One side, and **Chabrier: (3) Valses Romantiques.** Robert and Gaby Casadesus (duo-pianists). 1-10" disc (*C-ML-2146) \$3.85.

Modern Waltzes for Two pianos. Arthur Gold and Robert Fizdale (duo-pianists). 4-12" discs in album (C-MM-956) \$6. 1-10" disc (*C-ML-2147) \$3.85.

These two discs contain a wide variety of music for two pianos, and those interested in such music will find them of prime value. The performances are top-notch and the reproduction throughout is of the best.

The selections that Gold and Fizdale play under the title of "Modern Waltzes for Two Pianos" are: *Une Valse* (Georges Auric); *Second Avenue Waltzes* (Vittorio Rieti); *Synthetic Waltzes* (Virgil Thomson); *Valse brève* (Henri Sauguet); *Valses I and II* (Germaine Tailleferre); and *Night Waltz* (Paul Bowles).

Schumann: Carnaval, Op. 9 ("Scènes Mignonnes sur Quatre Notes"). Claudio Arrau (piano). 1-10" disc (*D-DL-7502) \$3.85.

We can see no particular reason for Decca's reviving this old Parlophone recording of Schumann's *Carnaval* in an LP version. Arrau's performance has great merit but the piano reproduction is of a bygone era; it was nothing to boast of when it was first issued about a decade ago, and dubbing it on an LP disc has not helped it. For those interested, we might mention that there is an excellent LP version of this popular Schumann selection on a Concert Hall disc (*CH-CHC-32) by the distinguished pianist, Ella Goldstein.

Schubert: Fantasia in C, Op. 15 ("The Wanderer"). One side, and **Schubert: (4) Impromptus, Op. 90.** Orazio Frugoni (piano). 1-12" disc (*VX-VLP-6690) \$4.85.

It has been a long time since we have heard a

recording of Schubert's "The Wanderer." We recall early versions of this piece by Edwin Fischer and Walter Rehberg but they have long since disappeared from the catalogs. It was a real pleasure to renew its acquaintance with the very splendid performance of Orazio Frugoni to be found on the present LP disc. Mr. Frugoni has selected for the reverse side of this disc the *Impromptus*, Op. 90, of which there are several recordings listed.

Mr. Frugoni, who was born in Switzerland of Italian parents, made his American debut at Town Hall (New York) a couple of years ago and was very well received by the critics.

Fauré Theme and Variations in C-sharp minor, Op. 73. One side, and **Fauré: Barcarolle No. 1 in A Minor, Op. 26** and **Fauré: Nocturne No. 4 in E-flat, Op. 36.** Kathleen Long (piano). 1-10" disc (*L-LPS-260) \$4.95.

The distinguished English pianist, Kathleen Long, with the aid of *frr* recording, makes available on this LP disc some of the finest performances of Fauré piano music that we have heard. This disc amply demonstrates that Miss Long is a thoughtful and highly intelligent artist—she is selfless in projecting the intentions of the composer of the music she plays.

Bach: Partita No. 5 in G. One side, and **Bach: Partita No. 3 in A minor** (both from "The Clavierübung, Pt. I"). Rosalyn Tureck (piano). 1-12" disc (*AL-AL-63) \$4.85.

Bach: Partita No. 6 in E minor (from "The Clavierübung, Pt. I"). Rosalyn Tureck (piano). 1-12" disc (*AL-AL-67) \$4.85.

Miss Tureck continues with her great project to record Bach's *Clavierübung* in its entirety. The above discs are the third and fourth in this series. They are well up to high standards set by Miss Tureck in the earlier releases.

Chopin: Nocturnes. Maryla Jonas (piano). 1-10" disc (*C-ML-2143) \$3.85.

Maryla Jonas plays delightfully these lovely Chopin Nocturnes, and Columbia has supplied the best of piano reproduction. For this LP disc Miss Jonas has selected Nocturnes Nos. 1, 2, 6, 9 and 15.

HARPSICHORD



North German Masters of the 17th Century. Edith Weiss-Mann (harpsichord). 1-10" disc (*AL-AL-52) \$3.85.

The distinguished harpsichordist and musicologist, Edith Weiss-Mann, presents some very interesting music of an era long since passed on this unique LP disc. Works by the following North German composers of the 17th century have been chosen by Mme. Weiss-Mann: Matthias Weckmann, Georg Boehm and Jan Adams Reincken. Those music

lovers who like to delve into the music of composers practically unknown today will be particularly interested in the present record because we doubt whether any of the composers listed above will be found in the present record catalogs.

CHORAL



Bach: Cantata No. 21 ("Ich hatte viel Bekümmernis"). (Sung in German). Rosl Schwaiger (soprano), Lorna Sydney (alto), Hugues Cuenod (tenor), and Alois Pernerstorfer (bass) with the Vienna Chamber Choir and Vienna Symphony Orchestra conducted by Jonathan Sternberg. 1-12" disc (*BACH GUILD BG-501) \$5.95.

Bach: Cantata No. 34 ("O ewiges Feuer"). One side, and **Bach: Cantata No. 56** ("Ich will den Kreuzstab gerne tragen"). (Sung in German). Lorna Sydney (alto), Hugues Cuenod (tenor), and Alois Pernerstorfer (bass) with the Vienna Chamber Choir and Vienna Symphony Orchestra conducted by Jonathan Sternberg. 1-12" disc (*BACH GUILD BG-502) \$5.95.

Bach: Cantata No. 46 ("Schauet doch und sehet"). One side, and **Bach: Cantata No. 104** ("Du Hirte Israel, höre"). (Sung in German). Lorna Sydney (alto), Hugues Cuenod (tenor), and Alois Pernerstorfer (bass) with the Vienna Chamber Choir and Vienna Symphony Orchestra conducted by Jonathan Sternberg. 1-12" disc (*BACH GUILD BG-503) \$5.95.

Bach: Cantata No. 131 ("Aus der Tiefe"). William Hess (tenor), Paul Matthen (basso) and the Robert Shaw Chorale directed by Robert Shaw, with Robert Bloom (oboe), Sylvia Marlowe (harpsichord) and Bernard Greenhouse (violin-cello). 3-12" discs in album (V-DM-1425) \$4.75. 3-7" discs in box (øV-WDM-1425) \$3.51. Coupled with **Bach: Cantata No. 140** (TNR Dec. '47). 1-12" disc (*V-LM-1100) \$5.45.

The program notes of one of the Bach Guild discs begins thusly: "The key to a full understanding of Bach's choral works is the realization that his music functions as a catalytic agent upon the sentiment of the text, 'intensifying contentment into exultant joy, grief into violent despair' (Schweitzer). His normal procedure in setting a text was to seize upon the dominant mood of the poetry and render its essence in musical terms . . ."

As we have said in previous reviews of similar music, this music loses much of its flavor, expressiveness, and actual message, when not sung in English. However the Bach Guild supplies with each Cantata an interlinear translation of the text—an excellent and respected one too, by Henry S. Drinker. We will argue to the bitter end that it should be sung to this text.

As for the performances of these Bach Cantatas, they are all of uniform excellence. The Bach Guild strives to duplicate the conditions of Bach's time,

* indicates LP 33 $\frac{1}{3}$ rpm.
ø indicates 45 rpm.

and goes to great lengths to employ the proper forces by way of the correct number of singers and instruments, and the correct type of instruments. Their performances are authentic beyond question, and are admirable in every respect. There is hardly this stamp of authenticity on Shaw's performance, but there is certainly an even greater measure of perfection of execution, as would be expected. The reproduction is competent in every case.

The credit to Bach is all the greater when one realizes the impact of these magnificent creations which is made almost entirely by the music alone. If one has a general idea of the text while hearing these works performed, the effect of the music never fails. It is a unique musical experience not duplicated elsewhere. We must mention the fine soloists who contribute an obviously deep and sincere knowledge of the text, as well as good voices and musicianship. There can be nothing but praise for the results of the efforts of the Bach Guild. S.

ORGAN



Westminster Suite (English Music for Organ—arr. Biggs). Four sides, and E. Power Biggs Recital. E. Power Biggs (organ). 4-12" discs in album (C-MM-954) \$6. 1-12" disc (*C-ML-4331) \$4.85.

E. Power Biggs has collected music with a typically English character in his *Westminster Suite*. The music was written by three early English composers: John Dunstable, William Byrd and Henry Purcell. In the shellac set, besides the *Westminster Suite*, we hear Mozart's *Prelude On The Ave Verum Corpus* and his *Adagio For Glass Harmonica*; Mulet's *Tocatta*, and Wesley's *Air and Gavotte*. In addition, on the LP, there is Couperin's *Chaconne* and Milhaud's *Pastorale*.

The names of the actual numbers used in the "Westminster Suite" are these: *The Agincourt Hymn* (Dunstable); *Pavane "The Earle of Salisbury"* (Byrd); *The Bell Symphony on the Westminster Abbey Peal*, *A Fanfare*, *Trumpet Tunes I and II*, *Interlude*, *Voluntary on the Doxology* (all by Henry Purcell). What this disc amounts to is a collection of short numbers for organ. It is good organ music, and for once, steers clear of Bach. We like Bach, but we are mighty glad to know some one else wrote organ music, too. Biggs plays this music superlatively, making every minute thoroughly enjoyable. The Purcell *Trumpet Tune* is rather familiar to most of us now, but this performance is a rhythmic and breezy one that is indeed refreshing after the pompous and ponderous ones we are used to. Organ fans will relish this disc not only for the music, but also for the reproduction, which is as good as any we have ever heard (of organ recordings)—a notoriously hard instrument to capture on discs. The organ used for the "Westminster Suite" is the new one in Symphony Hall, Boston. For the "Biggs Recital" the

organ is that of St. Paul's Chapel, Columbia University, New York. Both are magnificent instruments in fine, resonant buildings. Biggs is making a notable contribution to the library of recorded organ music. We give this one our highest rating. S.

VIOLIN



Handel: Sonatas for Violin and Figured Bass. Alexander Schneider (violin) with Ralph Kirkpatrick (harpsichord) and Frank Miller (violincello). 3-10" discs (*C-ML-2149/51) \$11.55.

We have just spent a very pleasant hour or so listening to these superb recordings of Handel's six violin sonatas by that very excellent violinist, Alexander Schneider, ably supported by Ralph Kirkpatrick and Frank Miller. Mr. Schneider has specialized in just such music as appears on these discs, and the choice of this fine artist for these recordings was indeed a very happy one. Handel's *Opus I* contains fifteen "Solos for a German Flute, Hoboy or Violin with a Thorough Bass for the Harpsichord or Bass Violin." The six violin sonatas are Nos. 3, 10, 12, 13, 14 and 15 of this opus.

For those who are interested in 18th century music (dating from about 1730) that is the essence of refinement and pleasingly tuneful, the present discs are unreservedly recommended. If you would like a sample before you add all three of the records to your library, you may have one by ordering any one of these discs at \$3.85. As they are about equal in attractiveness, it does not matter which one you choose for a sample.

A Program of International Violin Favorites. Louis Kaufman (violin) accompanied by Theodore Saidenberg (piano). One side, and **A Program of American Violin Favorites.** Louis Kaufman (violin) accompanied by Annette Kaufman (piano). 1-12" disc (*CH-CHC-58) \$4.85.

It is only in the present century that composers generally have given much attention to writing for the solo violin in the smaller forms; previously the violin had been represented in concertos and numerous chamber works, particularly in duo sonatas. It remained for more recent composers to supply short works for solo violin, such pieces that would be appropriate for recitals in both the concert hall and over the radio. One side of the present LP disc is given to such works by foreign composers among which may be mentioned: Kodaly, Sibelius, Milhaud, Guarnieri and Prokofieff; the other side contains selections by the following American musicians: Robert McBride, Everett Helm, William Grant Still, Harold Triggs and Aaron Copland.

Mr. Kaufman has introduced many of the selections on this disc to American audiences, and those who have attended this fine artist's recitals will probably have a special interest in his present LP record.

CHILDREN



Bizet: Carmen (excerpts). Soloists, chorus and orchestra with Milton Cross (narrator). 1-12" disc (*PARADE OP-101) \$4.85.

Gounod: Faust (excerpts). Soloists, chorus and orchestra with Milton Cross (narrator). 1-12" disc (*PARADE OP-102) \$4.85.

These two LP discs are not listed as children's records but to our mind that is what they are. Certainly no adult would want to listen to them more than once. For the young folks who are anxious to learn something about these famous operas they definitely have a place. Milton Cross, the distinguished annotator of the Metropolitan Opera broadcasts, tells the story of each opera, interspersing his remarks between each of the musical numbers. Listeners not only learn the plot but also become familiar with the various important musical selections. In other words after listening to these records several times one should have a very good idea of these operas and should be able to recognize the music when he hears it again.

The singers and orchestra (not named on the record labels) are reasonably satisfactory but the reproduction is nothing to boast about. We doubt whether anyone would select these records just for the music they contain. They are only of value for those who might want to become familiar with the music and stories of these operas.

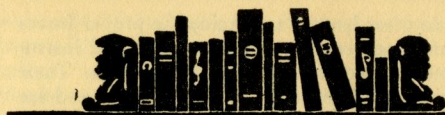
MISCELLANEOUS



Music for the Flute. William Kincaid (flute) accompanied by Vladimir Sokoloff (piano). 5-12" discs in album (CMM-961) \$7.25. 1-12" disc (*C-ML-4339) \$4.85.

Here is a case where we believe that most persons will prefer the 78 rpm album rather than the LP version. We cannot imagine anyone wishing to hear these selections for solo flute one right after the other—it would be just too much of a good thing. There is no question but that Kincaid, who is solo flutist of the famous Philadelphia Orchestra and one of the world's greatest artists in his field, plays these selections most beautifully, but a greater pause between the pieces than is given on the LP disc is certainly desirable.

The selections are: *Sonata in F for Flute and Bass* (Benedetto Marcello); *Sonata for Flute and Piano*, 1936 (Hindemith); *Saint-Saëns Airs de ballet* (from "Ascanio"); André Caplet's *Reverie* and *Petite Valse*; *Syrinx* (Debussy); and *Sonatine for Flute and Piano* (Henri Dutilleux).



BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv + 596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

Records: 1950 Edition. By David Hall. ix + 524 + xx pps. Alfred A. Knopf (New York). Price \$5.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—Asch, AL—Allegro, BL—Bibletons, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HS—Haydn Society, HW—Hargall, L—London Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 $\frac{1}{3}$ rpm.
 † indicates 45 rpm.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

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"The World's Record Shop"

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VOL. 18, NO. 11

JANUARY, 1951

By mail to any address
\$1 per year

WHEN we set the subscription price of THE NEW RECORDS at 50¢ per year our little bulletin contained six or eight pages per issue. In recent years the number of new recordings has increased so that we have had difficulty in giving them attention in twelve pages, and for several months we have been running sixteen-page issues. From the number of releases that are presently awaiting attention, and from the size of the advance lists already sent out by the various manufacturers, it would seem that sixteen-page issues will be the regular thing rather than the exception.

We are sure that our subscribers realize that the nominal subscription price represents only a very small part of the cost of producing and mailing THE NEW RECORDS. We are faced with either omitting a large number of new releases and holding our publication to eight pages or increasing the subscription price.

In view of the fact that through the years we have reviewed more recordings than any other publication in this country and are presently giving attention to many items that, although they may be of interest to only a small percentage of our readers, are of great import to certain record collectors who will doubtless find them of prime interest, we have, therefore, decided to increase our annual subscription rate to one dollar. We want our subscribers to continue to feel that they will be informed of all releases of a serious character that might be of interest to a reasonable number of our readers.

We feel that our present subscribers, many of whom have been on our list for over a decade, should have some special consideration. Therefore, until 31 March 1951, we will accept renewals from our present subscribers at the rate of three years for two dollars. Any of our subscribers who wish to take advantage of this offer may mail us his remittance of two dollars

and we will extend his subscription for three years beyond the date at which his present subscription terminates. We cannot accept renewals for a greater period than three years at this special rate.

We hope that the decision we have made is one which will receive the approval of the vast majority of our readers.

* * *

Every so often an item of more than usual importance is released—an item that deserves especial attention. Such an item is the series of recordings that Columbia made at the Prades Festival last June. To properly cover these recordings would take far more space than we have presently available. However, Columbia has published a little descriptive brochure which will be sent gratis to any reader requesting it.

The Prades Festival of 1950 was founded and organized by the celebrated violinist, Alexander Schneider—a friend and pupil of the world-renowned violoncellist, Pablo Casals. Mr. Casals was the conductor and also appeared as soloist at what has been described as "the most important and moving music festival of our time." This event, unique in the annals of musical history, commemorated the two-hundredth anniversary of the death of Johann Sebastian Bach and also the return, after an absence of many years, of Casals to the concert platform.

For the few unforgettable weeks in June of this year, the tiny French town of Prades became the music capital of the world. To this hitherto obscure village just across the Pyrenees from Spain, which has been Casals' home since 1938, came many of the world's finest musicians to participate in the Festival. Among them were pianists Rudolf Serkin, Mieczyslaw Horszowski, Eugene Istomin; violinists Joseph Szigeti, Isaac Stern and Alexander Schneider.

The remarkable Festival Orchestra included

many outstanding musicians of America and France. Among them were Alexander Schneider, as concertmaster; John Wummer, first flute of the New York Philharmonic-Symphony Orchestra; Marcel Tabuteau, first oboist of The Philadelphia Orchestra; and Daniel Saidenberg, noted conductor and violoncellist.

Working together under the inspiring direction of Casals must have been for all of these musicians a magnificently enriching experience. Music lovers in the years to come will doubtless be very thankful that Columbia was able to record successfully nearly the entire Festival. We are glad to report that the recordings were made at special recording sessions, not at the actual performances.

The ten LP discs listed below, which may be purchased separately if desired, contain all of the recordings that will be released of this great Festival.

Bach: Brandenburg Concerto No. 1 in F. One side, and **Bach: Brandenburg Concerto No. 2 in F** and **Bach: Brandenburg Concerto No. 3 in G.** Soloists with the Prades Festival Orchestra conducted by Pablo Casals. 1-12" disc (*C-ML-4345) \$5.45.

Bach: Brandenburg Concerto No. 4 in G. One side, and **Bach: Brandenburg Concerto No. 5 in D.** Soloists with the Prades Festival Orchestra conducted by Pablo Casals. 1-12" disc (*C-ML-4346) \$5.45.

Bach: Brandenburg Concerto No. 6 in B-flat. Prades Festival Orchestra conducted by Pablo Casals. One-half side, and **Bach: Das Musikalische Opfer** (excerpts). Leopold Mannes (piano); Alexander Schneider, O. Pernel (violins); M. Thomas, K. Tuttle (violas); L. Teraspulsky, D. Saidenberg (violincellos); John Wummer (flute); and J. Rotenburg (bass). 1-12" disc (*C-ML-4347) \$5.45.

Bach: Suite No. 1 in C for Orchestra. Prades Festival Orchestra conducted by Pablo Casals. One side, and **Bach: Suite No. 2 in B minor for Flute and Strings.** John Wummer (flute) with the Prades Festival Orchestra conducted by Pablo Casals. 1-12" disc (*C-ML-4348) \$5.45.

Bach: Sonata No. 1 in G for 'Cello and Piano. One side, and **Bach: Sonata No. 2 in D for 'Cello and Piano.** Pablo Casals (violincello) and Paul Baumgartner (piano). 1-12" disc (*C-ML-4349) \$5.45.

Bach: Sonata No. 3 in G minor for 'Cello and Piano. Pablo Casals (violincello) and Paul Baumgartner (piano). One side, and **Bach: Chromatic Fantasia and Fugue in D minor** and **Bach: Italian Concerto in F.** Rudolf Serkin (piano). 1-12" disc (*C-ML-4350) \$5.45.

Bach: Concerto in C minor for Violin, Oboe and Orchestra. Isaac Stern (violin) and Marcel Tabuteau (oboe) with the Prades Festival Orchestra conducted by Pablo Casals. One side, and **Bach: Concerto in D minor for Two Violins and Orchestra.** Isaac Stern and Alexander Schneider (violins) with the Prades Festival Orchestra conducted by Pablo Casals. 1-12" disc (*C-ML-4351) \$5.45.

Bach: Concerto in A minor for Piano, Violin, Flute and Orchestra. Mieczyslaw Horszowski (piano), Alexander Schneider (violin) and John Wummer (flute) with the Prades Festival Orchestra conducted by Pablo Casals. One side, and **Bach: Concerto in D minor for Violin and Orchestra.** Joseph Szigeti (violin) with the Prades Festival Orchestra conducted by Pablo Casals. 1-12" disc (*C-ML-4352) \$5.45.

Bach: Concerto in A minor for Violin and Orchestra. Isaac Stern (violin) with the Prades Festival Orchestra conducted by Pablo Casals and **Bach: Toccata and Fugue in E minor.** Eugene Istomin (piano). One side, and **Bach: Concerto in F minor for Piano and Orchestra.** Clara Haskil (piano) with the Prades Festival Orchestra conducted by Pablo Casals and **Bach: Trio Sonata for Violin, Piano and Flute.** Isaac Stern (violin), Eugene Istomin (piano) and John Wummer (flute). 1-12" disc (*C-ML-4353) \$5.45.

Bach: English Suite No. 5 in E minor. Mieczyslaw Horszowski (piano). One side, and **Bach: Sonata in B minor for Flute and Piano.** John Wummer (flute) and Leopold Mannes (piano). And **Bach: Das Wohltemperierte Clavier—Prelude and Fugue in E-flat minor** (Vol. I, No. 8). Yvonne Lefebure (piano). 1-12" disc (*C-ML-4354) \$5.45.

* * *

NOTE: Within the last few weeks nearly every publisher has revised his record prices. The prices quoted in this issue are the new prices that are currently in effect.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 10¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33⅓ r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33⅓ r.p.m.) records; the Greek letter phi (φ) indi-

cates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

NEW LP RELEASES

Rachmaninoff: Songs; Villa-Lobos: *Serestas*; Chopin: Songs. Jennie Tourel with various accompaniments. 1-12" disc (*C-ML-4357) \$5.45. (TNR Aug. '45; Sept. '46; Nov. '49).

ORCHESTRA



Beethoven: *Symphony No. 8 in F, Op. 93*. San Francisco Symphony Orchestra conducted by Pierre Monteux. 3-12" discs in album (V-DM-1450) \$4.97. 3-7" discs in box (øV-WDM-1450) \$3.99. 1-10" disc (*V-LM-43) \$4.67.

"Maitre Monteux" has stiff competition in his recording of the Beethoven *Eighth*, for Bruno Walter and the New York Philharmonic and Mengelberg and the Amsterdam Concertgebouw also have sterling versions on LP discs. Mengelberg's is a somewhat older recording, fairly good by today's standards, but a supercharged reading that has great merit. It is complete on one side of a 12" LP, coupled with a less excellent reading of the Beethoven *First Symphony*. Walter's *Eighth*, like the present Monteux disc, is on two sides of a 10" record. Monteux takes the first movement slower than Walter, but takes each of the following movements a bit faster than Walter. It would be unfair to say Monteux has a Gallic approach, for actually his reading is a valid one, which plays up the lighter side of the work. The *Eighth* is, generally speaking, a joyous symphony, lacking the drama so apparent in some of the others.

Monteux's performance is typical of him, a good clear statement of the music, not hard driven, and caressed with his sweet warmth. It is convincing for its own type of beauty. Whether it is great, or good, Beethoven is hard to say—particularly in this instance, for the *Eighth* does not require exceptional depth or drive. We cannot deny feeling that both Walter and Mengelberg have a deeper and more profound feeling for Beethoven. Considering the nature of the music, we think there is room for both approaches to this symphony, and believe those who are Beethoven lovers will be equally divided in their choice of these *Eighths*. If you wish to take the time, you will find the comparison highly interesting. To name a direct choice, we would prefer Walter.

For those not thoroughly acquainted with the *Eighth* we point out that the second movement—shortest symphonic movement in Beethoven literature—is a charming and graceful scherzo. The opening theme is of interest, not only in itself, but because it is identical with a little "round" which Beethoven composed extemporaneously at a dinner given for him by some friends. Among the guests was Mälzel, a good friend and inventor of the tyrannical metronome. Beethoven, with rare but charming graciousness, imitated with staccato notes the ticking of

the inexorable metronome in the little round, or canon, which he called "Ta, ta, lieber Mälzel." S.

Gluck: *Don Juan*—Pantomime Ballet. Vienna Symphony Orchestra conducted by Rudolph Moralt. 1-12" disc (*WEST-WL-50-28) \$5.95.

A complete recording of the *Don Juan* ballet suite is a rather thoughtful idea, for it contains lovely music typical of the period and music that is better grade Gluck. His earlier music was, and even now is, not considered nearly as excellent as his later works; *Don Juan* was the beginning of his greater compositions—it was followed by *Orfeo*, *Alceste*, etc. Furthermore, *Don Juan* performed something of a revolution in the field of ballet, even as *Orfeo* did in the field of opera. During the eighteenth century the ballet had degenerated into hardly much more than an art of pleasant posturing and superior acrobatics. The reform was away from this condition toward a form of pantomime whose purpose was to express tragedy and passion. The *Don Juan* ballet was subordinated to a plot—the danced representation of some drama. The music itself is not so much the expression of a new order of musical ideas which is striking, as the omission of that heap of irrelevancies and trappings with which Gluck had hitherto, in compliance with the fashion of the day, filled his opera. There is a new quality of directness.

So much for the historical background. The music is graceful and delightful, and its dramatic expressiveness is, to our ears, very subtle. You will hardly be aware of any tragedy if it is supposed to be there, for there is no crashing battery, brass snorts, and bleating dissonances which you find in later music to paint a tragic picture. It's just nice easy-going, airy, and tuneful music with a good rhythmic swing to it. Conductor Moralt plays it with a proper feeling and does not drive it too hard—the Viennese orchestra is, of course, eminently qualified to dispense this type of music perfectly. Nothing high voltage here; good for relaxing. You know whether you like this sort of thing—if so, this disc is perfect, for the reproduction is splendid. S.

Ives: *Symphony No. 3*. One and one-half sides, and *Music of the American Revolution* (arr. Bales). National Gallery Orchestra conducted by Richard Bales. 1-12" disc (*WCFM-LP-1) \$5.95.

Charles E. Ives waited nearly half a century for this recording to come along, and were it not for the enterprising activity of the WCFM Recording Corp., an outgrowth of Washington's cooperative station WCFM, he might have waited a good deal longer. In fact, he has waited most of his lifetime for the recognition which is only beginning to come his way.

The *Symphony No. 3* was written between 1901 and 1904, and revised in 1911. It was never publicly performed until Lou Harrison and the Little Symphony Orchestra brought it to light in 1946, and it then won a Pulitzer Prize for composition. In 1904 it would have been considered definitely *avant-*

garde; in 1950 it is readily accessible, even mild, to ears accustomed to raucous experiments in modernism.

Combining elements of nobility and austerity, the Symphony makes considerable use of hymn tunes, and the writing is chiefly contrapuntal. It is played with *élan* and understanding by Richard Bales and the National Gallery Orchestra, who for several years have championed the cause of American music through frequent performances of works such as this.

The remainder of the record contains a suite of charming little pieces under the title "Music of the American Revolution," arranged by Mr. Bales. It includes Philip Phile's *Washington's March*, Pierre Dupont's *Minuet Danced Before General Washington*, the anonymous *Brandywine Quickstep* and Francis Hopkinson's *Beneath a Weeping Willow's Shade* and *The Toast (to Washington)*. E.

Beethoven: Symphony No. 5 in C minor, Op. 67. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 4-7" discs in box (øCL-KDM-8110) \$4.52. 1-12" disc (*CL-P-8110) \$4.98.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74. ("Pathétique"). Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 5-7" discs in box (øCL-KEM-8103) \$5.52. 1-12" disc (*CL-P-8103) \$4.98.

Capitol probably brought out the present LP versions of the Telefunken standard recordings of these two most popular symphonies for two reasons. In the first place they will look good in the Capitol catalog, and in the second place, there are probably enough Mengelberg fans in this country to make them commercially profitable.

From the several LP recordings of these works that are now available we would choose the following: the Schuricht and the Paris Conservatory Orchestra's recording of Beethoven's *Fifth* (*L-LLP-7) and Tchaikovsky's *Pathétique* by the Vienna Philharmonic conducted by Karajan (*C-ML-4299).

Schubert: Symphony No. 2 in B-flat. Boston Symphony Orchestra conducted by Charles Münch. 3-12" discs in album (V-DM-1448) \$4.97. 3-7" discs in box (øV-WDM-1448) \$3.99. 1-10" disc (*V-LM-41) \$4.67.

Schubert had just turned eighteen years of age when he completed his *Second Symphony*. He was pretty much the complete Bohemian, happy in his circle of friends—mostly painters, poets, dramatists, musicians—leading a happy-go-lucky existence. Short, plump, jolly, bespectacled, a pipe smoker and an appreciative wine drinker, his friends loved him. He was often at the piano playing dance music for them or entering into artistic discussions, and evenings were devoted to his music. This background is rather evident as one listens to his *Second Symphony*. In addition to its gay general atmosphere, this symphony also shows a developing young musician. After the immature *First Symphony*, the *Second* is a great stride

forward. The music is expanded, the structure is freer, and the characteristic Schubertian lyricism asserts itself.

The catalogs list another recording of the *Second* by Eichhorn and the Munich Philharmonic on Mercury LP, which this reviewer does not recall having heard as yet. It would have to be something exceptional, which we doubt it is, to beat this altogether admirable reading by Münch. From the very opening measures one is immediately aware that here is a sincere, deeply felt, and exciting performance. That indefinable something which makes a performance memorable is here. Münch is quite in the vein for this music and the Boston Orchestra responds magnificently. Technically the recording is of luscious quality, most complimentary to this music. It is rather obvious that we liked this one a great deal, and we recommend it highly to you, both as enjoyable music, as well as a prime performance. S.

Prokofiev: Symphony No. 6 in E-flat minor, Op. 111. Philadelphia Orchestra conducted by Eugene Ormandy. 5-12" discs in album (C-MM-950) \$7.50. 1-12" disc (*C-ML-4328) \$5.45.

Prokofiev: Peter and the Wolf—An Orchestral Fairy Tale, Op. 67. Eleanor Roosevelt (narrator) with the Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs in album (V-DM-1437) \$4.97. 3-7" discs in box (øV-WDM-1437) \$3.99. 1-10" disc (*V-LM-45) \$4.67.

The first item listed above is of more than usual importance. It is the first recording of Prokofiev's *Sixth Symphony*. This work was begun in 1945 and was completed in 1946. Its first performance was given in Moscow on 10 October 1947 and it was introduced to America by Stokowski and the Philharmonic-Symphony of New York on 24 November 1949. The New York critics generally felt that the work was one that was reasonably easy to appreciate and one that might be highly acceptable to the average symphony concert audience. As we listened to the present recording, we had the impression that Ormandy was giving it a worthy performance and that the conductor had thoroughly grasped the scope and intensity of the work. Ormandy holds a tight rein but the drive and brilliance are there. Columbia supplies superb reproduction.

The second item contains Mrs. Roosevelt's rather pedantic narration of the familiar *Peter and the Wolf*. Its primary interest is unquestionably historical rather than histrionic.

Saint-Saëns: The Carnival of the Animals. Verses by Ogden Nash. Noel Coward (narrator) with Andre Kostelanetz and his Orchestra. 4-12" discs in album (C-MM-966) \$6.19. Coupled with *Ravel: Ma Mère l'Oye* (TNR Nov. '49). 1-12" disc (*C-ML-4355) \$4.85.

Columbia conceived the idea of adding a narration in verse to Saint-Saëns very clever *The Carnival of the Animals*. The noted wit, Ogden Nash, was

commissioned to supply a series of little verses in rhyme, based on the various animals, which might be spoken at appropriate intervals during the playing of the music. The brilliant English playwright, Noel Coward, was engaged as the narrator. With Kostelanetz and his Orchestra, we feel that a perfect combination was obtained, and a recording was made that should have a wide appeal among those who have a bit of humor in their souls. The texts of Mr. Nash's sparkling little poems will be found on the back of the record envelope, and we suggest that the listener follow the narration with the printed word in hand. We got a big kick by doing this, and we are sure that our readers will enjoy themselves greatly if they will follow our suggestion.

Kostelanetz's fine recording of Ravel's *Ma Mère l'Oye*, which was released on 78 rpm discs a year or so ago, fits in very nicely as the coupling for the LP disc listed above.

Toscanini Conducts Light Music. NBC Symphony Orchestra conducted by Arturo Toscanini. 3-12" discs in album (V-DM-1416) \$4.97. 3-7" discs in box (øV-WDM-1416) \$3.99.

Dukas: *The Sorcerer's Apprentice.*

Waldteufel: *The Skaters Waltz.*

Kabalevsky: *Colas Breugnon Overture.*

It is reported that during Toscanini's nation-wide tour last spring he added such lighter compositions as those listed above to his programs as a sort of leavening. Of course, they were well received and so RCA Victor decided to issue recordings of them in a separate album. The Dukas and Waldteufel selections are already available on individual discs but *The Sorcerer's Apprentice* is a brand new recording. It will take the place of the earlier version which Toscanini made a number of years ago with the New York Philharmonic-Symphony. The present album should certainly have a wide and continued appeal.

Beethoven: Symphony No. 2 in D, Op. 36. Brussels Radio Symphony Orchestra conducted by Erich Kleiber. 4-7" discs in box (øCL-KDM-8116) \$4.52. 1-12" disc (*CL-P-8116) \$4.98.

Erich Kleiber has an international reputation for his interpretation of Beethoven's *Second* and thus there may be quite a few music lovers who will welcome an opportunity of securing an LP recording of it, despite the fact that it was dubbed from a European recording that was made a number of years ago. From a technical point we would say that the reproduction is fair to good—the record surfaces are not quite as quiet as we would like to have them.

Wagner: Rienzi—Overture. Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. Coupled with **Wagner: Die Walküre—Wotans Abschied und Feuerzauber** (TNR Dec. '48). 1-10" disc (*C-ML-2153) \$4.

Stokowski is noted for his performances of these Wagnerian selections and thus this LP disc should have a wide appeal amongst his many admirers. The

Walküre music was issued on 78 rpm records a couple of years ago but the *Rienzi Overture* is a new release.

Tchaikovsky: The Nutcracker Suite, Op. 71a. Leopold Stokowski and his Symphony Orchestra. 3-12" discs in album (V-DM-1468) \$4.97. 3-7" discs in box (øV-WDM-1468) \$3.99. 1-10" disc (*V-LM-46) \$4.67.

And yet another LP version of the ever-popular *Nutcracker Suite*! However, Stokowski is a master at presenting this enticing music, and we predict that many persons will prefer his recording to those that are now available.

Haydn: Symphony No. 87 in A. One side, and **Haydn: Symphony No. 89 in F.** Orchestra of the Vienna State Opera conducted by Hans Swarowsky. 1-12" disc (*HS-HSLP-1018) \$5.95.

Haydn: Symphony No. 64 in A. One side, and **Haydn: Symphony No. 91 in E-flat.** Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-23) \$5.95.

If releases continue as they have in recent months, it won't be long until we have all of the over one hundred Haydn symphonies available on LP discs; there are thirty-six of them presently listed in the latest LP catalog. And if they are all done as satisfactorily as the ones contained on the records listed above, Haydn lovers should be very happy indeed.

Sibelius: Finlandia, Op. 26. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (C-13131D) \$1.31.

Sibelius: The Swan of Tuonela, Op. 22, No. 3. Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (C-13130D) \$1.31.

Rachmaninoff: Three Preludes. Philadelphia Orchestra conducted by Eugene Ormandy. Coupled with the above selections. 1-10" disc (*C-ML-2158) \$4.

For anyone who would like a recorded concert by the Philadelphia Orchestra, consisting of tuneful selections that are well-known and easily appreciated, the little LP disc listed above is highly recommended. In addition to the popular Sibelius pieces, the three Rachmaninoff Preludes—C-sharp minor; G major; and G minor—are included.

Paganini: Moto Perpetuo. One side, and **Paganini: La Campanella.** Thirty-four Violins of the Boston Pops Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12-3077) \$1.31. 1-7" disc (øV-49-3077) \$1.16.

We are rather of the opinion that Mr. Fiedler is anxious to show off the violin section of his famous orchestra and thus the present disc. That he may justly be proud of his group of fiddlers anyone who hears these recordings will surely testify. This lively music should have a wide appeal.

Berlioz: Beatrice et Benedict—Overture. Boston Symphony Orchestra conducted by Charles Münch. 1-12" disc (V-12-3078) \$1.31. 1-7" disc (øV-49-3078) \$1.16.

This tuneful overture to Berlioz's comic opera will be new to the domestic catalogs. Münch gives this lively music a brilliant performance and RCA Victor supplies the best of orchestral reproduction.

Martinu: Sinfonietta La Jolla. Orchestra of the Musical Arts Society of La Jolla conducted by Nikolai Sokoloff. One side, and **Britten: Les Illuminations.** Alice Mock (soprano) with the Orchestra of the Musical Arts Society of La Jolla conducted by Nikolai Sokoloff. 1-12" disc (*ALCO-ALP-1211) \$4.85.

NOTE: For review of this disc see under VOCAL.

CONCERTO



Tchaikovsky: Concerto for Violin and Orchestra in D, Op. 35. Jascha Heifetz (violin) and The Philharmonia Orchestra conducted by Walter Süsskind. 4-12" discs in album (V-DM-1442) \$6.29. 4-7" discs in box (øV-WDM-1442) \$5.14. 1-12" disc (*V-LM-1111) \$5.72.

This recording will undoubtedly cause the deletion from the current Victor catalog of the old Heifetz-Barbirolli performance of the same work. Victor probably doesn't take the recent Morini recording too seriously as it never made the "45" or LP catalogs; it is, however, an interesting performance, cleanly played and with a very personal and individual interpretation. Over half a dozen versions of the Tchaikovsky Violin Concerto are now to be found on LP discs. Most of them offer forthright fiddling by great artists; some include also good orchestral accompaniment. Best of the LP's in our opinion is the Isaac Stern—Hilsberg conducting the Philadelphia Orchestra—version; and that is taking the present disc into consideration too. Heifetz's previous recording with Barbirolli was not nearly as well reproduced as the newer one, but Heifetz' playing was noticeably smoother and more refined. We cannot recall ever hearing a Heifetz performance as rough, raspy, and coarse as this one. It is apparent mainly in the first movement. There is plenty of drive, which we felt as just that—drive, rather than the desired impassioned quality which the music demands. You can beat, badger, and pound music just so far, and then it will be obvious that perspiration has overtaken inspiration.

In the second movement we find Heifetz as we like him, for this section he plays serenely and with beautiful tone. The last movement, a rather violent piece of music, does not suffer the bruises found in the first movement, but there are some coarse moments. Stern struggles occasionally with the music, but the end result is more satisfying to us—and his accompaniment is capital. The reproduction in both cases

is very fine. If you care to compare a few others, we would suggest next in line the Ricci version on London or the earlier Milstein edition for Columbia. S.

Mozart: Concerto No. 26 in D, K. 537 ("Coronation"). Conrad Hansen (piano) with the German Opera House Orchestra (Berlin) conducted by Arthur Rother. 1-12" disc (*CL-P-8109) \$4.98.

During the nineteenth century, when pianists and audiences ignored virtually all of Mozart's piano concertos, the "Coronation" was the notable exception, receiving frequent performances. Since then, the pendulum has swung in the opposite direction, and in more recent years the "Coronation" concerto has been the subject of severe criticism which has exaggerated the weak points of the work and underestimated its virtues. It stands in striking contrast to the piano concertos which were its immediate predecessors, and to such works as the three great symphonies (Nos. 39, 40, and 41) which were created during the same crucial years of Mozart's life. There was a deliberate return to the virtuoso glitter and galant style of earlier works which is explainable by circumstances in his life at that particular time. For true Mozartians, this work belongs in the picture, and anyone who enjoys his concertos will surely derive pleasure from this one.

The lack of popularity which this work suffers today is evident from the lack of recordings made of it. A debatable performance by Landowska was in the Victor catalog for many years, and is still listed in its "Request" catalog. Another early electric recording was made about a decade ago, and that's all we recall. The new re-issue on LP of a Telefunken recording is therefore most welcome. It is without competition in the LP catalog, and there is no great need for another, for this one is very satisfying. Hansen has not the breathtaking dexterity we recall in Landowska's playing, but he also does not indulge in the excessive fussiness that she did. Hansen plays with the light brilliance which the music calls for and imparts commendable style and strength to the work. His accompaniment is a worthy effort and it is all recorded satisfactorily, with a nice round piano tone. You should find this wholly enjoyable and satisfying. S.

Strauss: Duet-Concertino for Clarinet & Bassoon with String Orchestra & Harp. One side, and **Honegger: Concerto da camera for Flute, English Horn & String Orchestra.** Soloists and the Los Angeles Chamber Symphony conducted by Harold Byrns. 1-12" disc (*CL-P-8115) \$4.98.

The writer of the notes on the jacket of this disc makes quite a point of the fact that both works were composed in 1948, and that they represent an intentional return to the classic simplicity of the eighteenth century by two of our leading twentieth century composers.

The Strauss piece is simple enough indeed, not so much we suspect through any conscious devotion

to studied simplicity as the fact that at the age of eighty-four even a master of complex tonal canvases like Strauss would naturally forsake the one-time complications if he managed to compose at all.

The *Duet-Concertino* might best be described as a rustic rhapsody; pleasing, innocuous, and frankly somewhat a disappointment. There are few traces of the footsteps of genius that track across the pages of Strauss' tone poems; the *Concertino*, on the other hand, seems unduly repetitive and almost inconsequential. The composer's touch is evident in the handling of the solo clarinet and bassoon parts, and the transparent clarity achieved in the contrasts between the solo instruments and a solo quartet set against the main body of strings. Here is much sweetness and light—and a chance to satisfy your curiosity about Strauss' as yet unplayed last compositions.

Honegger's little duo-concerto strikes us as of considerably more import, and ought to be heard by every student of contemporary music. Its brief three movements (an idyllic *allegretto amabile*, a set of lyric variations on two contrasting themes, and a lively scherzo) exploit the capabilities of the solo flute and English horn within the richly woven scoring for divisi strings.

The performances are first rate, and according to a note on the jacket, the two selections have been recorded by Capitol even before a public performance of either in this country. Congratulations to conductor Byrns and his four Hollywood virtuoso soloists; a handful of demerits to Capitol for its noisy surfaces.

The Heart of the Violin Concerto. Mischa Mischakoff (violin) with the RCA Victor Orchestra conducted by Erich Leinsdorf. 4-12" discs in album (V-DM-1428) \$6.29. 4-7" discs in box (øV-WDM-1428) \$5.14. 1-12" disc (*V-LM-1101) \$5.72.

The "Heart of the Violin Concerto" contains the most tuneful section from various violin concertos by Mozart, Beethoven, Brahms, Tchaikovsky, Wieniawski, Bruch, Mendelssohn and Lalo. Mischa Mischakoff plays them delightfully, and he is splendidly supported by the RCA Victor Orchestra under the able direction of Erich Leinsdorf. If you like the sample, perhaps you will wish to add the complete work to your library. Complete recordings of all the works included in the present recording are available.

CHAMBER MUSIC

Verdi: Quartet in E minor. The Paganini Quartet. 3-12" discs in album (V-DM-1469) \$4.97. 3-7" discs in box (øV-WDM-1469) \$3.99. 1-10" disc (*V-LM-37) \$4.67.

The story goes that Verdi was in Naples to supervise the first performance in that city of his opera *Aida* which had already been acclaimed triumphantly in both Milan and Cairo. The performance was held up because of the illness of the leading soprano and

Verdi spent several weeks in forced idleness. During that time he decided to write a string quartet more or less for his own amusement. The present charming composition is the result of his efforts in that direction. It is light and gay with much melodic appeal. It is just the sort of music that most anyone may enjoy. If you have not heard it, give yourself a treat by listening to the present brilliant performance of it by the distinguished Paganini Quartet.

Beethoven: Sonata No. 7 in C minor, Op. 30, No. 2. One and one-half sides, and **Beethoven: Rondo in G** and **Brahms: Sonatensatz.** Max Rostal (violin) and Franz Osborn (piano). 1-12" disc (*L-LLP-162) \$5.95.

This is the second LP version of this popular Beethoven Sonata. The first, which was issued a few months ago, is by Szigeti and Horszowski (*C-ML-2097), and our reviewer thought that Szigeti was a bit too "Hungarian." The present performance by Rostal and Osborn is traditional with emphasis on the romantic aspect of the music. Of the two we prefer the Rostal-Osborn version.

Bach: (3) Sonatas for Harpsichord & Viola da Gamba. Herman Chessed (harpsichord) and David Soyer (violin). 1-12" disc (*CH-CHC-54) \$5.45.

Sonata No. 1 in G.

Sonata No. 2 in D.

Sonata No. 3 in G minor.

It is a real joy to have these three lovely sonatas on one LP disc. This is especially true when they are played by such excellent artists and the reproduction is of such fine quality. Lovers of Bach chamber music should not miss hearing this outstanding record.

OPERA

Strauss: Die Fledermaus (complete operetta). (Sung in German). Hilde Gueden, Wilma Lipp (sopranos); Sieglinde Wagner (contralto); Julius Patzak, Anton Dermota, August Jaresch (tenors); Alfred Poell, Kurt Preger (baritones) with the Chorus of the Vienna State Opera and the Vienna Philharmonic Orchestra conducted by Clemens Krauss. 2-12" discs in album (*L-LLP-281/82) \$11.90.

Strauss: Highlights from "Die Fledermaus." (Sung in English). Patrice Munsel, Regina Resnik, Paula Lechner (sopranos); Risë Stevens (mezzo-soprano); Jan Peerce, James Melton, Johnny Silver (tenors); Robert Merrill, Hugh Thompson (baritones) with the Robert Shaw Chorale directed by Robert Shaw and the RCA Victor Orchestra conducted by Fritz Reiner. 6-12" discs in album (V-DM-1457) \$8.89. 6-7" discs in box (øV-WDM-1457) \$7.44. 1-12" disc (*V-LM-1114) \$5.72.

This month offers a most interesting comparison

between the recording techniques and artistic policies of two major recording companies. One is also treated to an instructive but perhaps inconclusive demonstration as to the relative merits of opera in English.

The cast for the complete recording as issued by London is perfect. Obvious at home with both music and action, they turn in an outstanding performance. Hilde Gueden and Wilma Lipp as Rosalinde and Adele are superb. There is just enough difference in the *timbre* of their respective voices to make the characterizations effective. Ordinarily it is a problem to find one merely adequate operatic tenor, but London has acquired *two* in the persons of Julius Patzak and Anton Dermota for the roles of Eisenstein and Alfred and they leave one with the impression that their performances could not be improved upon, either vocally or musically. Sieglinde Wagner, as Count Orlovsky, gives an outstanding version of the fun-loving Russian. The minor roles are in extremely capable hands, and the Vienna State Opera Orchestra and Chorus, although they must have played and sung the music hundreds of times, are still able, under Clemens Krauss' authoritative direction, to infuse the sparkling score with all the verve and spirit of a first performance.

The RCA-Victor Highlights from *Die Fledermaus* is a masterly job of abridgement—the condensation being judiciously accomplished. Virtually all the principal arias and concerted numbers are included and the excisions are confined largely to repeats and nearly all the connecting tissue. Victor's cast is vocally competent but stylistically is light years away from the Viennese manner. By far the best is Regina Resnik as Rosalinde. Messrs. Peerce, Merrill and Melton give routine performances; Miss Stevens seems to be singing in anything but English and Miss Munsel, while singing with great accuracy, misses the point of her role entirely. Fritz Reiner's conducting is also a disappointment. He gives the score a "reading" instead of just playing it. Erratic *tempi* and exaggerated dynamics are the hallmarks of his direction. In the Victor performance, Strauss' "cham-pagne opera" has suffered a sea change, definitely not for the better.

Two more comparisons. First packaging; Victor's notes are highly uninformative, while London's are detailed and instructive. London also includes a German-English libretto, but the translation is deplorable; it would have been far better to use a literal version rather than the rhymed translation given here. Finally recording. The London *frr* recording is, as one might expect, a *tour de force*; it has all the characteristics usually associated with high-fidelity jobs, but one begins to suspect that fidelity, especially high fidelity, shouldn't have any characteristics—only faithful reproduction. RCA's recording, on the other hand, is gorgeous. The clear, clean reproduction of the highs make the violins really sing and the over-all effect is one that makes for very easy

listening.

It is obvious that both sets have advantages and disadvantages. The purchaser must listen and decide; for, as Count Orlovsky sings, "*Chacun à son gout*." W.

Verdi: La Cenerentola (abridged opera). (Sung in Italian). Ornella Rovero (soprano); Giulietta Simionato, Miti Truccato Pace (mezzo-sopranos); Cesare Valletti (tenor); Saturno Meletti (baritone); Cristiano Dalamangas, Vito Susca (bassos); with the Chorus and Orchestra of Radio Italiana conducted by Mario Rossi. 2-12" discs in album (*CE-LP-1208) \$11.90.

Those whose acquaintance with Rossini is limited to *Il Barbiere di Siviglia* and a handful of overtures are due for a pleasant surprise. This, the first extended recording of *La Cenerentola* (and it is abridged) opens a long closed book for opera lovers. Here is a work that flourished in the "golden age of opera"; an opera that required of the *prima donna* the proverbial "nest of nightingales" in her throat. We hear florid passages; patter songs calling for nimble tongues and nearly perfect articulation; and, combined with all this, portions of exquisite *bel canto*.

The cast assembled by Cetra, while conceivably not of "golden age" caliber (but who can really tell, for the few records of singers of that period are woefully inadequate technically), is possessed of a high degree of competence, interspersed with moments of sheer inspiration. Sgra. Giulietta Simionato, who undertakes the title role (a favorite role of the incomparable Patti and, more recently, the lamented Conchita Supervia) does a stunning job. While lacking the vivacity and verve that Supervia brought to the part, Giulietta Simionato is a magnificent singer. Her execution of the *coloratura* portions of her arias is a joy to hear, and elsewhere she sings with intelligence, tenderness and expression. The haunting arietta *Una volta c'era un re* is well nigh perfectly handled, while of the brilliant *rondo-finale Non più mesta accanto al fuoco* one can truthfully say that even after hearing Supervia, Simionato is good—and that is high praise.

The role of Don Magnifico is in the extremely capable hands of an extraordinary *basso-buffo* named Cristiano Dalamangas. He has the same type voice as Salvatore Baccaloni but not quite as big and, by the same token, not as coarse. His big aria *Sia qualunque delle giglia* is a *tour de force*, well-nigh incredible. In his concerted numbers Sgr. Dalamangas is equally good, showing a fine sense of artistry and commendable restraint in his ability to resist overdoing the farcical aspects of his part. The Dandini of Saturno Meletti is another excellent performance. Meletti sounds, at times, like the eminent Australian baritone, John Brownlee. His intonation, expression and general conception of his role are those of an experienced and intelligent artist. Cesare Valletti, as Don Ramiro, exhibits a small lyric tenor of considerable beauty. Unfortunately, much of the beauty

leaves his voice when he forces, but happily these occasions are few and his over-all performance is on the same high artistic level of his co-artists.

Mario Rossi's direction is eminently sane, the celebrated Rossinian *crescendi* being handled in a manner that makes them entertaining and logical. The orchestra of Radio Italiana plays with fervor and *brío*, adding much to the listener's enjoyment. The recording is not up to present day domestic standards but the performance and music are so good that one does not mind the occasional stridency and lack of resonance. W.

R. Strauss: Elektra (complete). (Sung in German). Anny Konetzni, Daniza Ilitsch, Doratheia Frass, Aenne Michalsky, Charlotte Markus (sopranos); Martha Mödl (contralto); Franz Klarwein, Josef Schmidinger (tenors); Hans Braun (baritone); Wilhelm Felden, Ljebomir Panischeff (bassos); Orchestra and Chorus of the Maggio Musicale Fiorentino conducted by Dimitri Mitropoulos. 2-12" discs in album (*CE-LP-1209) \$11.90.

Richard Strauss' *Elektra*, first fruits of his collaboration with the noted playwright Hugo von Hoffmannsthal, had its world *première* at Dresden on 25 January 1909. Mme. Ernestine Schumann-Heink was the Klytemnestra on that occasion, but she never sang the role again after the first performance. "It was dreadful" she said. The first Metropolitan "*Elektra*" did not occur until 3 December 1932 when the title role was sung by Gertrude Kappel. Gota Ljungberg was Chrysothemis; Karin Branzell, the Klytemnestra; and Schorr was Orestes.

Opinion has been sharply divided as to the merits of the opera. For some it is the negation of all opera—and music: a psychopathic case history. Others maintain it is a tragic masterpiece of the first order. Now, thanks to the enterprise of Cetra-Soria, each can decide for himself. There can be no doubt, however, that the opera, in this recording, has terrific impact. Dimitri Mitropoulos drives singers and orchestra to almost unbearable limits to achieve a performance that contains all the terror, twisted neuroses and sheer horror with which Strauss packed his score.

Top honors go to Anny Konetzni for her inspired performance of one of the most demanding roles in all opera. She sings the name part in this recording with great dramatic force and her delineation of the half-crazed heroine is admirable in all respects. The same holds true for the Chrysothemis of Daniza Ilitsch. As a foil for *Elektra* she is ideal both vocally and temperamentally. The Klytemnestra of Martha Mödl is properly malignant, the color and timbre of her voice being well suited to the sombre music Strauss wrote for the part. In the relatively minor parts of Orestes and Aegisthus, Hans Braun and Franz Klarwein are more than adequate. Dimitri Mitropoulos has the orchestra well in hand and they play surpassingly well. The entire production shows the firm hand of an accomplished director.

Cetra's recording, made at an actual performance in Florence in May 1950, has but few of the disadvantages and all the advantages that accrue from this type of recording. All the sound effects, the cracking of whips, stage noises, and the screams of the murdered are thrillingly captured.

For those who know the opera it is sufficient to say that here is a performance to reckon with. For those who are not familiar with the music, a word of caution: hear it before you buy it. W.

Pergolesi: La Serva Padrona. (Sung in Italian). Angelica Tuccari (soprano) and Sesto Bruscantini (basso) with EIAR Orchestra conducted by Alfredo Simonetto. 1-12" disc (*CE-50.036) \$5.95.

Pergolesi's opera buffa "*La Serva Padrona*" (The Maid-Mistress) is the oldest work of its type to hold the stage, being first produced at Naples in 1733. The opera, or rather the form in which it is cast, is important historically—the music is pleasant and charming but definitely light-weight. It is doubtful that Pergolesi intended it to be otherwise, for the work was written to be used as a curtain raiser between the acts of a serious opera of his, *Il Prigioner Superbo*.

The performance as recorded by Cetra is a thorough job—very Italian and workmanlike. Sesto Bruscantini is an admirable basso who will be remembered by those who have heard his fine performance in *La Campanella* (*CE-50.027). The same rich voice and fine sense of the theatre are very much in evidence in his delineation of the henpecked Umberto. Angela Tuccari, as the maid Serpina, is less satisfactory. She has a small light soprano that tends to be shrill and she does not help matters any by being, on occasion, overly "cute" in the recitatives. In the arias and duets, however, these mannerisms tend to disappear and she sings with a fine sense of style. Alfredo Simonetto's direction and the playing of the EIAR Orchestra are excellent.

Those whose library contains the Vox recording of this work (*VX-PLP-6600; TNR July '49) will probably not wish to add this version to their collections; however, those wishing to add *La Serva Padrona* to their libraries may now choose from two fine versions.

As usual, Cetra has supplied a complete Italian-English libretto and better than average recording. W.

Mozart: The Impresario (K. 486). (Sung in English). Edith Gordon and Lois Hunt (sopranos); Luigi Velluci (tenor); and Mordecai Bauman (speaking) with Chamber Orchestra conducted by Hermann Herz. 1-10" disc (*ME-MG-15025) \$3.85.

Mozart's *Der Schauspieldirektor* was written in collaboration with Gottlieb Stephanie (librettist for *Die Entführung*) for Joseph II who had arranged a pleasure festival at Schönbrunn in honor of Duke Albert, Governor General of the Netherlands. The first performance on 7 February 1786 was followed

by two public performances later in the month.

This "Comedy with music" consists of an overture, two arias for soprano, a trio and a concluding vaudeville. Of these items, the overture is by far the finest piece. It is written in pure *buffo* style and is full of surprises. The arias, one mock sentimental, the other a naive rondo, are show pieces, pure and simple. The trio is gay and sprightly, while in the vaudeville Mozart makes the best of a relatively uninspiring scene.

Lois Hunt as Mlle. Silberklang and Edith Gordon as Mme. Herz display fresh, youthful voices that will undoubtedly improve as they gain experience. Luigi Vellucci, *buffo* tenor of the New York City Opera Association is an amiable Maestro Vogelsang. The orchestra, under Hermann Herz does not get into the spirit of the music and thus the entire production lacks the sparkle and verve necessary to achieve a compelling performance.

The English text and adaptation by George and Phyllis Mead is a model of its type. The lines are natural and the rhymes are not forced or facetious for which, after hearing some previous attempts to translate comic opera, one should be grateful.

The recording is an adequate, routine job—the surfaces of the review copy were noisier than one expects on present day LP records. W.

Dramatic Scenes from Verdi Operas. Eleanor Steber (soprano) with the Orchestra of the Metropolitan Opera Association of New York conducted by Fausto Cleva. 2-12" discs in album (C-MX-351) \$3.57. 1-10" disc (*C-ML-2157) \$4.

Eleanor Steber, distinguished dramatic soprano of the Metropolitan Opera Association, has recorded six famous arias from five operas of the Italian master Verdi. Miss Steber, by recording this music, has challenged comparison with some of the greatest singers of all time and it is a pleasure to report that, in most instances, she more than holds her own.

The "Ernani" aria *Ernani involami* is spoiled only by someone's weird choice of tempi. Miss Steber's voice is thrilling and vibrant. Her tendency to speed up all the florid passages is, however, regrettable. The two items from "Otello," *Salce, salce* and *Ave Maria*, are mechanically perfect but cold. There is no nightmarish quality to them and this, coupled with a certain lack of subtlety in her expression, prevents them from being memorable as, for example, are the HMV recordings of the same music by Gabriella Gatti. The inevitable *Ah! fors' è lui* and *Sempre libera* from "La Traviata" are the poorest job on the record. Miss Steber is guilty of several lapses from pitch and oddly (for the music was written for dramatic soprano) seems miscast vocally. From here on, however, everything improves. The great aria from "Don Carlos" *Tu che le vanità* is pushed a little insofar as tempo is concerned but it is a stirring performance, gloriously sung. The final aria, the famous *Pace, pace* from "La Forza del Destino," is superb and carries as a dividend the closing *malediziones*

hurled by Leonora at those who would disturb her in her retreat.

As a note to our readers, we mention here that the arias from "La Traviata" and "Ernani" are not included in the 78 rpm album (C-MX-351).

Columbia has provided top-flight recording and, for those interested in opera and the growth of American operatic artists, this disc is a real treat. W.

Donizetti: L'Elisir d'Amore—Una furtiva lagrima (Act II). One side, and **Cilea: L'Arlesiana**—Lamento di Federico: E la solita storia (Act II). (Sung in Italian). Jussi Bjoerling (tenor) with Orchestra conducted by Nils Grevillius. 1-12" disc (V-12-3086) \$1.31. 1-7" disc (øV-49-3086) \$1.16.

Bjoerling fans, and there is a host of them in the United States, will be glad to know that this attractive disc is available. Mr. Bjoerling sings these arias in his usual masterful way and the recordings have been successfully accomplished.

Operatic Arias. Erna Sack (soprano) with orchestral accompaniment. 1-10" disc (*CL-L-8119) \$3.98.

Martha—Den Theuren zu versöhnen (Act IV). (Sung in German).

Linda di Chamounix—O luce di quest' anima. (Sung in Italian).

Don Pasquale—So anch' io la virtù magica (Act I). (Sung in German).

Lucia di Lammermoor—Mad scene (Act II). (Sung in German).

On hearing an LP disc of Erna Sack, one is irresistibly reminded of the classic story of Rossini and Tamberlik. Enrico Tamberlik was a famous tenor of the time and the proud possessor of a tremendous and celebrated high "C." He wanted to visit Rossini and the Swan of Pesaro said he would be happy to receive Signor Tamberlik if "he would leave the high 'C' outside with his wraps!"

If Miss Sack could forget her "C" in *alt* she would be more welcome in many opera lovers' homes. If the music she sang called for such notes, all well and good, but to drag out the note and force it in places where it does violence to the composers intentions is not only bad taste, it is tiresome. In such arias as *Son anch' io la virtù magica* from "Don Pasquale" and *O luce di quest' anima* from "Linda di Chamounix" Miss Sack shows a lack of musicianship that should have been corrected by this time. The unfamiliar aria from *Martha* (the notes on the jacket advise that this music is omitted from the Italian score but included in the German) is interesting on the first few hearings but one suspects that this too will not wear well. In the *Mad Scene* from "Lucia di Lammermoor," (here recorded in its entirety), she suddenly finds herself and turns in a really fine performance, winning hands down over a very tentative flute.

Erna Sack has a light, youthful voice that, when

she forgets that high note, is ideally suited for many of the florid roles Donizetti and others delighted to write. As it is, her records have appeal primarily for those interested in vocal acrobatics and that almost unbelievable faculty of hers to reach a "C" above high "C."

The recordings from which this LP disc was made vary in quality, all of them showing their age to a greater or less extent.

W.



VOCAL

Schumann: Frauenliebe und Leben, Op. 42. (Sung in German). Marian Anderson (contralto) accompanied by Franz Rupp (piano). 2-12" discs in album (V-DM-1458) \$3.66. 2-7" discs in box (øV-WDM-1458) \$2.83.

Exquisite is the word for Marian Anderson's singing of Schumann's *Frauenliebe und Leben*.

This highly romantic music, written after his long and trying courtship of Clara Weick, is Schumann at his lyric best. The hyper-romantic verses of Adalbert von Chamisso sound flowery and a bit dated to modern ears, but Miss Anderson's admirable grasp of style and mood do much to soften their patent anachronisms.

The eight songs that constitute the cycle vary but slightly in emotional content, and it is a tribute to the soloist that she is able to sustain interest and give a degree of contrast to what, in less talented hands, might have been very dull. Throughout the work Marian Anderson gives one the impression that she has studied and mastered the texts of the songs, for she sings with a mixture of expression and enthusiasm that is highly communicative. The distinguished accompaniments of Franz Rupp add greatly to the artistic success of the venture.

The recording is excellent, catching all the varied colors of Miss Anderson's opulent contralto from the rich, dark tones (for which she is justifiably noted) on through her clear and bell-like upper register. Never before has she sounded so well on records, and RCA Victor is to be congratulated for the splendid job done by its recording engineers; for, as they probably know, Miss Anderson's voice is not one easily captured on discs. Unquestionably this performance and recording will stand, for many years to come, as the model interpretation of these lieder.

W.

Songs We Love. Nelson Eddy (baritone) with accompaniments by Theodore Paxson (piano) and the Columbia Concert Orchestra conducted by Leon Arnaud. 6-10" discs in album (C-MM-965) \$7.65. 1-12" disc (*C-ML-4343) \$5.45.

Songs from Sunny Italy. Richard Tucker (tenor) with the Columbia Concert Orchestra conducted by Alfredo Antonini. 4-10" discs in album (C-MM-964) \$5.35. 1-10" disc (*C-ML-2155) \$4.

These recordings by two of America's most popular singers are just the sort that will give a lot of persons

a great deal of pleasure—songs that they will listen to again and again. Nelson Eddy is noted for his singing of such ballads as he has selected and Richard Tucker has chosen a number of Italian songs that are well-known—they are enjoyable whether one understands Italian or not—the melodies are familiar ones.

Mr. Eddy's group consists of: *Trees; A Dream; At Dawning; Berceuse* from "Jocelyn;" *The Sweetest Story Ever Told; Because; Sylvia; I Love You Truly; Just A-Wearyin' For You; Smilin' Through; The Rosary; and A Perfect Day.*

Mr. Tucker sings: *Torna a Surriento; Non ti scordar di me; Mamma mia, che vo sape!; Lolita; Dicitencello vuje!; Torna, piccina!; O sole mio!; La Danza—Tarantella Napoletana.*

Sibelius Songs. One side, and **Three Finnish Songs.** Aulikki Rautawaara (soprano) with piano and orchestral accompaniments. 1-10" disc (*CL-L-8041) \$3.98.

In this little set of Finnish songs, released by Capitol, you will be able to enjoy songs that are sheer poetry and to bask in that peculiarly poignant melancholy that seems to be the birthright of the North.

Aulikki Rautawaara, remembered for her excellent work as the Countess in the complete Glyndebourne *Marriage of Figaro*, has a pure and vibrant soprano voice; furthermore, she is a fine-grained, sensitive artist.

Her singing of five songs by the great Jan Sibelius and three other Finnish songs, is something to cherish. In timbre of voice, Mme. Rautawaara is not a little reminiscent of Ljuba Welitsch's silvery tones.

Some of the songs have piano accompaniment, other enjoy the support of the Berlin Philharmonic. *Sigh, Sedges, Sigh, and Black Roses* are among the best known of Sibelius's songs, but the others are lovely and poetic too.

Though information on the back of the containing envelope states that the three Finnish songs are folk-songs, it is highly doubtful that they are. Indeed, one—*Only give your heart*—an unusually beautiful song, is the work of Erkki Melartin (1875-1937), a Finnish composer who could boast an output of over 300 songs. Kerstin Thorborg once recorded this lovely number several years ago. It is possible that the other two "folk" songs are also the work of this composer.

You are urged to hear this modest and appealing little record. You will enjoy it, and the reproduction is excellent.

The Sibelius songs included on this disc are *Sigh, Sedges, Sigh; Black Roses; On a Balcony by the Sea; The Diamond on the March Snow; and In the Field a Maiden Sings.* The reverse side contains *The Garden of Happiness; Only Give Your Heart; and When the Cuckoo Calls. In the Field a Maiden Sings and The Garden of Happiness and When the Cuckoo Calls* are sung in Finnish; *Only Give Your Heart*, in German; all the rest, in Swedish.

MAX DE SCHAUENSEE

Helen Traubel Sings Beloved Religious Songs. Helen Traubel (soprano) with the RCA Victor Orchestra conducted by Frank Black. 3-12" discs in album (V-DM-1453) \$4.97. 3-7" discs in box (øV-WDM-1453) \$3.99.

Perhaps it is because of the dire times we are going through, we don't know, but we do know that there is an ever-increasing demand for recordings of a religious character. Thus Miss Traubel's latest RCA Victor album should find a ready welcome. This very fine artist has chosen several well-beloved sacred selections; Frank Black has made highly appropriate arrangements of them and Miss Traubel sings them in a simple and most effective manner without even a hint of the operatic. They are Schubert's *Ave Maria*; *The Palms*; *Lead, Kindly Light*; *Silent Night*; *The Lost Chord*; and *The Lord's Prayer* by Malotte.

Porter: Anything Goes. Mary Martin (vocal) with Chorus and Orchestra conducted by Lehman Engel. 4-10" discs in album (C-MM-967) \$5.35. 1-10" disc (*C-ML-2159) \$4.

Schwartz: The Bandwagon. Mary Martin (vocal) with Chorus and Orchestra conducted by Lehman Engel. 4-10" discs in album (C-MM-968) \$5.35. 1-10" disc (*C-ML-2160) \$4.

For those who would like to be reminded of a couple of musical shows that wowed 'em on Broadway in the early thirties, these two little LP discs should be just the ticket. Each begins with the Overture and ends with the Finale—between, the inimitable Mary Martin sings the hit tunes with the aid of a good chorus and orchestra.

Britten: Les Illuminations. Alice Mock (soprano) with the Orchestra of the Musical Arts Society of La Jolla conducted by Nikolai Sokoloff. One side, and **Martini: Sinfonietta La Jolla.** Orchestra of the Musical Arts Society of La Jolla conducted by Nikolai Sokoloff. 1-12" disc (*ALCO-ALP-1211) \$4.85.

Benjamin Britten, in *Les Illuminations*, crosses swords with such figures as Auric and Poulenc and the shade of Erik Satie and more than holds his own. This work is a set of ten pieces (hardly songs—rather illustrations or vignettes) bearing such disparate titles as *Fanfare*, *Marine*, *Being Beauteous and Depart*—to mention but a few. The music is surprisingly Gallic in flavor, but by no means derivative; Britten does not have to stoop to *pastiche* to achieve his effects. Miss Alice Mock is a charming lyric soprano and possesses a thoroughly delightful voice with especial beauty in the upper register. Rimbaud's prose-poems are evocative and illusive and Britten's music is more an under-scoring of the thought rather than active illustration. It is a curious and intriguing work.

On the reverse side is some of the most delightful modern music (first performance 13 August 1950) on records. Bohuslav Martinu (1890-) is an expatriate Czech with an enviable gift of melody and

a flair for orchestration. His *Sinfonietta La Jolla*, commissioned by the Musical Arts Society of La Jolla, is in three movements, all of them conventionally formal. The opening *poco allegro* is a sheer delight, with a trace of jazz rhythm about it. The second movement, marked *largo—andante moderato* is a compact, sombre affair while the final *allegro* is gay and robust. The work, while far from being earth-shaking, is a very enjoyable one. Mr. Sokoloff and his musicians are obviously sympathetically inclined to this sort of music and give a highly commendable performance.

Also's recording is, by all odds, one of the finest jobs on LP. It will sound well on any machine but on high-fidelity equipment the results are exciting! W.

New Songs from the American Songbag. Carl Sandburg (vocal & guitar). 1-10" disc (*LYRIC-CHORD LL-4) \$4.75.

It has been a long time since a new record by the well-beloved Carl Sandburg has been issued; therefore, the present one should be more than welcome to his great host of admirers. It contains fifteen ballads from his famous collection of American folk songs. He sings them in his inimitable style, accompanying himself on the guitar. These recordings are just Carl Sandburg—his simple self without any furbelows. Space does not permit listing all fifteen of the songs, but here are a few of them: *He's Gone Away*; *Boll Weevil Song*; *Foggy, Foggy Dew*; *The Horse Named Bill*; and *Jay Gould's Daughter*.

Friml: The Firefly—Selections. Allan Jones (tenor) and Elaine Malbin (soprano) with The Guild Choristers and Al Goodman and his orchestra. 4-10" discs in album (V-DM-1467) \$5.66. 4-7" discs in box (øV-WDM-1467) \$5.14.

This attractive little album contains the hit tunes from Friml's famous operetta *The Firefly*. Our favorite light opera singer, Allan Jones, is featured. The selections included are: *Sympathy*; *The Donkey Serenade*; *Giannina Mia*; *Tommy Atkins On Parade*; *Something*; *A Woman's Smile*; *When a Maid Comes Knocking At Your Heart*; and *Love Is Like a Firefly*.

Massenet: Elégie. Gladys Swarthout (mezzo-soprano) accompanied by Gibner King (piano) and Leonard Rose (violin/cello). One side, and **Hahn: Les cygnes.** Gladys Swarthout (mezzo-soprano) accompanied by Gibner King (piano). 1-12" disc (V-12-3042) \$1.31. 1-7" disc (øV-49-3042) \$1.16.

Miss Swarthout has sung these selections numerous times and they continually appear on her recital programs; thus it would seem that there is quite a large market awaiting the issuance of the present record.

Marc Blitzstein Songs of the Theatre. Muriel Smith (soprano) accompanied by Marc Blitzstein (piano). 1-10" disc (*CH-CHC-24) \$4.25.

Lack of space does not permit us to give all the information we would like to give about this interesting and unusual LP disc. However, the notes that

accompany this record are quite full and the complete text of each song is included. Muriel Smith, who was probably chosen by Mr. Blitzstein for these recordings, brings out the meaning of each song very clearly; and that is important, for these are songs of "ideas." The selections in this group are: *Mamasha Goose*; *In the Clear*; *Orpheus*; *Ode to Reason*; and *Song of the D. P.* The accompaniments for *Orpheus* and *Ode to Reason* are played on a "prepared" piano in order that they may sound like an early keyboard instrument.

G. Fauré: La Bonne Chanson, Op. 61, No. 1. (Sung in French). Joan Brainerd (soprano) accompanied by Joyce Paull (piano). 1-10" disc (*CH-CHC-49) \$4.25.

Here is a charming little LP record issued by Concert Hall. Fauré's *La Bonne Chanson* song-cycle, set to poems of Paul Verlaine and published in 1870, has been sadly neglected by record companies. Up to now one has had only Charles Panzera's rather dry and unimaginative performance.

It goes without saying that Fauré's song-cycle is meant for a male performer, as Verlaine's poems were addressed to his wife, but, forgetting this fact and its grounds for speculation, we found the performance by Joan Brainerd, soprano, and Joyce Paull, pianist, in every way fresh and pleasing.

Miss Brainerd, though an American singer, boasts perfect French style, diction, and, what is more, atmosphere. It is rare to find a singer who has assimilated so well the feeling of a nationality which is not her own. Miss Brainerd's voice is clear and vibrant and is managed with an excellent technique.

Likewise excellent is Miss Paull at the keyboard. Her Fauré style seems just right.

Recording is very nicely balanced, the voice and piano sounding unusually lifelike. Anyone investing in this little record is buying himself some charming moments, for Fauré's songs are among his finest work.

MAX DE SCHAUENSEE

CHORAL



Mozart: Vesperae solennes de confessore, K. 339. (Sung in Latin). Soloists with the Bavarian Radio Choir and Orchestra conducted by Josef Kugler. 1-10" disc (*ME-MG-15014) \$3.85.

The *Vesperae solennes de confessore* was, to all intents and purposes, the last work Mozart wrote while in the service of Archbishop Hieronymus von Colloredo. The score dates from 1780 and is virtually mature Mozart. It is a setting of psalms 110 (*Dixit Dominus*); 111 (*Confitebor tibi*); 112 (*Beatus vir*); 113 (*Laudate Pueri*); 117 (*Laudate Dominum*) and a concluding *Magnificat* based on Luke 1:46-55. Each number is concluded with a setting of the *Gloria*.

Musically this work is one of Mozart's finest. The settings of the Psalms are not particularly churchly, but they are great music. The opening *Dixit Dominus* is serious and solemn, while the *Confitebor tibi* which

follows is treated in sturdy and dynamic fashion. The *Beatus vir* is of a lighter nature and *Laudate Pueri* develops into a "learned" fugue with showy inversions. The most popular section of the score is the enchanting and poetic *Laudate Dominum*, with its soprano solo floating over a soft choral texture. The *Magnificat*, which brings the work to a close, contains the only real churchly music in this entire sequence of vesper hymns.

The soloists are all treated in *concertante* fashion except in the *Laudate Dominum* where Miss Valerie Bak distinguishes herself by some notable *legato* singing. The work is scored for large orchestra and organ, and the Bavarian Radio Choir and Orchestra, under Josef Kugler, sing and play with considerable insight. Mercury's recording is adequate but not exceptional, the louder choral passages being marred by rattles and somewhat strident tone quality. W.

Bach: Cantata No. 78 ("Jesu, der du meine Seele").

Soloists with the Bavarian Radio Choir and Chamber Orchestra conducted by Josef Kugler. 1-10" disc (*ME-MG-15010) \$3.85.

The Cantata *Jesu, der du meine Seele* (No. 78 in the Bach Gesellschaft numbering) was composed for the fourteenth Sunday after Trinity and is a work of great power and originality; it is Bach at his greatest.

The opening chorus, from which the Cantata takes its name, is an impressive *chaconne* sung with a fine sense of style and feeling. The duet for soprano and alto, *Wir eilen mit schwachen* is impeccably sung by Clothilde Schmidt and Maria Engelhardt. Richard Brünner, the tenor soloist, sings with authority; but it is difficult to appraise his voice because of the sudden deterioration in the quality of the recording at this point, due to faulty microphone placement. Baritone Ernst Haase is a fine artist, and his singing of the recitative *Die Wunden, Nägel* and the aria *Nun, du wirst mein Gewissen* is a model of style and diction. The closing chorale, *Herr! ich glaube* is a beautiful and heartfelt outpouring, such as distinguishes so many of the Bach Cantatas.

The performance is on a generally high plane, and Josef Kugler and the Bavarian Radio Choir and Orchestra turn in a well integrated, finely conceived performance. The recording is loud, being in fact the highest volume level this reviewer has encountered on an LP disc. The advantages are a bigness of tone and presence that is realistic. On the debit side is a tendency towards blasting together with some over-cut grooves. All in all, however, it is a very acceptable record, a must for Bach enthusiasts, and one every music lover should investigate. W.

Palestrina: Missa "Ascendo ad Patrem." Two sides, and Palestrina: Missa Brevis. The Welch Chorale directed by James B. Welch. 2-10" discs in folder (*AL-AL-70) \$8.90.

Palestrina, who is generally credited with reforming and saving church music, is one of those unfortunate composers to whom everyone pays lip service

but seldom performs. There is a story, probably apocryphal, of a Festival Committee meeting in England wherein the chairman remarks, "Israel in Egypt is a magnificent oratorio; let us perform the Messiah!" The same sort of thing usually happens to Palestrina.

Allegro Records has not fallen into this fault and offers two masses of the Italian Master sung by the Welch Chorale. The first of these, *Missa Brevis* is a work of modest proportions. The approach is simple, devoid of the abuses that had crept into liturgical music prior to his advent. The *Missa Ascendo ad Patrem* is a larger and more dramatic conception. One outstanding feature of both works is the richness of the harmonies. When one realizes that both works are nearly four hundred years old, it is truly amazing.

The Welch Chorale is composed of twenty-five non-professional performers and is directed by James B. Welch. They sing, at present, in the Church of St. Philip Neri (New York).

It is a pleasure to report that Allegro has done a handsome job both as to recording and as to surfaces. This is a set for all interested in pre-baroque music, as well as for the average music lover who may feel the need of a change in his musical diet. W.

Mozart: Requiem Mass No. 20, K. 626. (Sung in Latin). Master Werner Pech (soprano); Master Hans Breitschopf (alto); Walther Ludwig (tenor); Harald Pröglhöf (basso) with the Vienna Hofmusikpelle conducted by Josef Krips. 2-10" discs in album (*L-LPS-230/1) \$9.90.

This is the second appearance of Mozart's *Requiem* on LP records. The previous version on Cetra featured top-flight soloists: Tassinari, Stignani, Tagliavini and Tajo but was not particularly successful because of its Italianate performance—the Mozart *Requiem* does not gain by being treated operatically. This present recording, musically, is far superior being, by all odds, the more sincere approach to one of the most difficult jobs in all music.

Josef Krips is famous for his Mozart performances. He is not a *prima donna*, for he usually abides by the composer's intentions. With this reputation one wonders why the substitution of boys' voices for the soprano and alto soloists? Master Werner Pech has a wonderfully clear high soprano and he sings with assurance and excellent style. Master Hans Breitschopf, the alto, is not quite as good but, considering all things, is a fine little singer. The difficulties arise, however, when the two boys are joined by Walther Ludwig, a seasoned tenor and Harald Pröglhöf, a veteran bass-baritone. The size and timbre of the adult voices creates a disparity that, although Messrs. Ludwig and Pröglhöf restrain themselves admirably, is very disconcerting. The Vienna Hofmusikpelle sing and play with all the authority one expects from a Viennese musical organization performing music that is full of tradition.

Whether the use of adult singers for the soprano and alto solo parts would have made this recording a memorable one is, however, open to question. As

most music lovers know, Mozart died before being able to finish the work. In fact, he actually completed only the *Introitus* and *Kyrie*. He sketched the eight sections from the *Dies Irae* to the *Hostias*; that is he set down in the score the voice parts, bass and hints for the orchestration. The last three movements, the *Sanctus*, *Benedictus* and *Agnus Dei* were entirely lacking. The *Requiem* was completed by his pupil Süssmayr who, though a pupil and an honest workman, was leagues away from his master as a composer.

This work then, remains a torso, thus creating problems for the performer and the listener. Perhaps the problems are beyond solution. In all events, Josef Krips has done a magnificent job and London frr recording is uniformly excellent. For all its inadequacies, this is the better of the two available versions. W.

Bach: Johannes-Passion ("St. John Passion"). (Sung in German). Soloists, Akademie Kammerchor and Vienna Symphony Orchestra conducted by Prof. Ferdinand Grossman. 3-12" discs in album (*VX-PLP-6550) \$17.85.

Before the advent of modern style criticism it was thought that there were three settings of the *Passion* Music in existence by Bach, but it is definite now that the score of the St. Luke *Passion* was copied (by Bach) from a minor Thuringian composer, most likely for some special performance late in his life. The *Johannes-Passion*, the earlier of the two extant settings out of four composed by Bach, is a more youthful and impetuous work than the later, and more popular *Matthäus-Passion*.

The *Passion* according to St. John is unabashedly dramatic and called down considerable unfavorable criticism on the broad shoulders of the cantor of the St. Thomas School. The recitatives are brusquely interrupted by the chorus. The chorus (spectators and soldiers) takes an active part in unfolding the drama. The drama is temporarily put to one side for the principal arias, but these interruptions only serve to heighten the theatricality of the work. It is a magnificent conception.

The soloists are uniformly excellent. Gisela Rathauscher is a fine stylist and her light soprano is heard to great advantage in the aria *Ich folge dir gleichfalls*. Elfriede Hofstaetter is the alto and to her falls the lot of singing what is probably the best known selection in the work, the lovely and poignant *Es ist vollbracht*. She sings it with rare expression and charm, making it an unforgettable experience.

Exigencies of space preclude more than a brief mention of the others. Rudolph Kreuzberger, tenor, and Walther Berry, bass (who also sings the lines of Jesus), are top-flight artists who approach their respective tasks with obvious reverence and experience. The direction of Ferdinand Grossmann and the singing of the Akademie Kammerchor all bear the stamp of authenticity—so necessary in a work of this nature.

The recording is virtually perfect with few of the

blemishes usually so prevalent in choral recordings; the surfaces are like glass. W.

Hindemith: A Requiem ("For Those We Love").

Elisabeth Hoengen (mezzo-soprano); Hans Braun (baritone); Chorus of the Vienna State Opera and the Vienna Symphony Orchestra conducted by Paul Hindemith. 2-10" discs in album (*VX-PNLP-1760) \$9.50.

Paul Hindemith's *Requiem*, based on Walt Whitman's poem "When lilacs last in the doorway bloom'd," had its first performance on 14 May 1946 at the New York City Center.

The work is typical of Hindemith's reverse romanticism. Older German composers, as Constant Lambert points out in his classic study of modern music *Music Ho!*, concentrated on withered roses, crumbling ruins and waning loves—Hindemith has replaced these with the cocktail shaker, the movie camera, and chromium furniture. And the latter are as tiresome, if not more so, than the former.

Paul Hindemith was one of the exponents of *Gebrauchsmusik* ("bread and butter music" or "utility music" are as close as one can come to an English equivalent). "The composer" says Hindemith "must know the demand for his work." But there is no demand for music *per se*. Good music creates its own market.

The *Requiem* is dull and pretentious. The soloists, Elisabeth Hoengen and Hans Braun have excellent voices, the Vienna State Opera Chorus and Vienna Symphony Orchestra are admirable organizations. The use of such talent on a work like the *Requiem* can only be compared to sending a battleship out to sink a rowboat. W.



PIANO

Schumann: Kinderscenen, Op. 15. Vladimir Horowitz (piano). 2-12" discs in album (V-DM-1447) \$3.66. 2-7" discs in box (øV-WDM-1447) \$2.83. Coupled with **Chopin: Mazurkas**. 1-12" disc (*V-LM-1109) \$5.72.

Chopin: Mazurkas. Vladimir Horowitz (piano). 3-12" discs in album (V-DM-1446) \$4.97. 3-7" discs in box (øV-WDM-1446) \$3.99. Coupled with **Schumann: Kinderscenen, Op. 14**. 1-12" disc (*V-LM-1109) \$5.72.

Chopin: Sonata in B-flat minor, Op. 35 ("Funeral March"). Vladimir Horowitz (piano). 3-12" discs in album (V-DM-1472) \$4.97. 3-7" discs in box (øV-WDM-1472) \$3.99. Coupled with **Barber: Sonata for Piano, Op. 26**. 1-12" disc (*V-LM-1113) \$5.72.

Barber: Sonata for Piano, Op. 26. Vladimir Horowitz (piano). 2-12" discs in album (V-DM-1466) \$3.66. 2-7" discs in box (øV-WDM-1466) \$2.83. Coupled with **Chopin: Sonata in B-flat minor, Op. 35**. 1-12" disc (*V-LM-1113) \$5.72.

With the two LP discs (*V-LM-1109 and *V-LM-

1113) listed above one has a representative recital by the world-renowned pianist, Vladimir Horowitz. Schumann's *Kinderscenen*, which Horowitz plays with great delicacy and charm, is coupled with a group of seven Chopin Mazurkas brilliantly performed. The second LP disc contains the famous "Funeral March" Sonata of Chopin and Samuel Barber's recent composition, *Sonata for Piano, Op. 26*. The Barber work was commissioned by the League of Composers to commemorate its 25th anniversary. Funds for this were provided by Richard Rodgers and Irving Berlin. Its first performance was given by the present pianist early in 1950. Since then Mr. Horowitz has included it in many of his recitals, and it has always been particularly well received. RCA Victor has provided Mr. Horowitz with the best of piano reproduction.

Popular Classics for Four Pianos. The Philharmonic Piano Quartet. 4-12" discs in album (C-MM-962) \$6.19. 1-10" disc (*C-ML-2154) \$4.

The very clever Philharmonic Piano Quartet with its amazing technical perfection gives a recital on this little LP that should appeal to its many fans. Moritz Bombard has supplied the group with arrangements of a number of "popular classics"—most of them are rather good, but some of them sound a bit tinkling to us. However, as most of the music is lively, what's a few tinkles amongst friends? Well-known selections by Waldteufel, Tchaikovsky, Offenbach *et al* are included in this recital.

Strauss: Der Rosenkavalier—Waltzes. One side, and **Shostakovich: Waltz, Op. 30.** Pierre Luboshutz and Genia Nemenoff (duo-pianists). 1-12" disc (V-12-3079) \$1.31. 1-7" disc (øV-49-3079) \$1.16.

The popular two-piano team of Luboshutz and Nemenoff give brilliant performances of these tuneful selections, and RCA Victor has caught their performances with rare fidelity.

Rachmaninoff Recital. Sergei Rachmaninoff (piano) recorded from original piano rolls. One side, and **A Treasury of Immortal Pianists.** Josef Hofmann, Edvard Grieg, Josef Lhevinne and George Copeland (piano) recorded from original piano rolls. 1-12" disc (*CONCERTO LP-1001) \$5.95.

It has become quite a fad to dig up old piano rolls made by outstanding pianists many years ago and to record them on LP records. The present disc contains performances by Rachmaninoff, Josef Hofmann, Edvard Grieg, Josef Lhevinne and George Copeland. The recording of the rolls has been very nicely accomplished in this instance, and persons interested in such recordings will probably be highly satisfied with this LP disc.

Schumann: Fantasiestücke, Op. 12. Jacqueline Blanchard (piano). 1-10" disc (*L-LPS-210) \$4.95.

RCA Victor released a recording of *Fantasiestücke*, Op. 12 by Artur Rubinstein last January and our

reviewer "S" gave it high praise. Music lovers generally agreed with "S" that Rubinstein did an excellent job but there were a few who felt that Rubinstein was at times brilliant when he might have been a bit less in that direction and a bit more poetic. For the minority that felt that way, Jacqueline Blancard's London recording should be just the ticket.



BOOKS OF MUSICAL INTEREST

Lecuona: Suite Andalucía. One and one-half sides, and **Shostakovich: The Age of Gold—Polka**, and **Ibert: Le petit âne blanc** ("Histoire No. 2"). Harry Sukman (piano). 1-10" disc (*ARTIST 503) \$4.

For those who would like a complete recording of Lecuona's *Suite Andalucía*, Harry Sukman sits down at the piano and plays it in a most charming manner. For encores he gives us two very popular little selections—one by Shostakovich and the other by Ibert. The reproduction and the record surfaces are highly satisfactory.

Benny Goodman 1938 Carnegie Hall Jazz Concert. Soloists with Benny Goodman and his Orchestra. 2-12" discs (*C-M-L-4358/59) \$9.70.

On 16 January 1938 Benny Goodman and his orchestra together with a number of jazz artists including Harry James, Count Basie, Teddy Wilson, Gene Krupa, Lionel Hampton, Cootie Williams, and Bobby Hackett, invaded the dignified Carnegie Hall and gave a jazz concert that made musical history and that has never been forgotten by those who were fortunate enough to have been in attendance.

It seems that CBS was thoughtful enough at the time to have made two sets of recordings simultaneously of the entire concert. One set was sent to the Library of Congress and the other given to Benny Goodman. Mr. Goodman put his set away and probably forgot all about it until he came across it a couple of months ago. He mentioned it to Columbia and that company dubbed the recordings very successfully onto the two LP discs listed above. Thus twelve years after the famous event, we have a recording of it with all of the atmosphere that pervaded the auditorium at the time—the applause and cheers of the great audience. As one listens to the present discs he cannot help catching the enthusiasm of the crowd of jazz fans who were there to cheer their heroes—it is contagious.

As this pair of discs holds for the generations that will follow us a record of an important milestone in the musical history of America, we are glad to give them space in our publication which usually devotes itself to music of a very different character.

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv + 596 pp. Illustrated. Simon and Schuster (New York). Price \$3.50.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

Records: 1950 Edition. By David Hall. ix + 524 + xx pps. Alfred A. Knopf (New York). Price \$5.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—A&H, AL—Allegro, BL—Bibletones, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HS—Haydn Society, HW—Hargall, L—London Gramophone, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 1/3 rpm.
♯ indicates 45 rpm.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

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"The World's Record Shop"

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WITH this issue, the eighteenth volume of THE NEW RECORDS is completed. In the early days of its publication it was difficult to find enough worthwhile new recordings to fill its six or eight pages. Today things are quite different. Because of the great popularity of LP recordings, so many publishers have jumped into the field with releases of importance that we are having the greatest difficulty in keeping up with them in sixteen pages. From time to time we have reviewed books that we thought would be of interest to those persons who were collecting records, but lately we have had to pass these by because of lack of space. At the moment it would seem that more new recordings are being issued each month than the market will absorb, and if this is the case, the matter will soon adjust itself, and we can give many items the full recognition they deserve and also find space for occasional reviews of books which we think will be of interest to our readers. We fully realize that at present we are dismissing some very fine recordings with a few lines—recordings that are really entitled to at least a couple of paragraphs. By continuing sixteen-page issues indefinitely we believe that this seeming neglect on our part will reasonably soon be overcome.

Last month we increased the price of our yearly subscription rate to one dollar and made a special offer to our regular subscribers of an extension of their present subscriptions for three years for two dollars. This offer is good until 31 March 1951. If you wish to take advantage of this offer please see that your remittance is mailed not later than the above date.

Many hundreds of our subscribers have already taken advantage of this special offer. If you are one of them please disregard the regular renewal blank that is enclosed with the present issue. If you are not, please return the renewal blank with your remittance so that you will not

miss any issues. You may remit one dollar for one year or two dollars for three years. In any case your subscription will be extended for the proper time from its present expiration date. As a large majority of subscriptions end with the February issue (the last number of each volume) we send renewal blanks with that issue only.

* * *

RCA Victor, to mark its fifty years in the business of manufacturing phonograph records, has released a series of recordings under the general title "Treasury of Immortal Performances." These recordings are available on twelve LP discs (3 10-inch and 9 12-inch) or on 45 rpm records in twelve albums consisting of from four to seven discs each. The total cost of the twelve LP discs is \$65.49 or the twelve "45" albums is \$75.49. Either the LP records or the "45" albums may be purchased separately. RCA Victor has prepared an attractive leaflet giving in detail the contents of each LP disc and "45" album with prices of each. If you wish a copy of this leaflet, it will be sent gratis upon request. Just ask for the "Treasury of Immortal Performances" leaflet. A postal card to the publishers of this bulletin will bring it promptly.

The "Treasury" consists of 120 different recordings of great artists selected from the thousands of priceless masters that have been carefully preserved at Camden by RCA Victor. The earliest one in the series is an accoustical recording by the peerless Italian tenor, Francesco Tamagno, which dates from 1904, and the latest are electrical recordings by Paderewski made in 1937. Among the voices represented in this great galaxy are those of Caruso, Ruffo, Chaliapin, Schorr, Gigli, McCormack, Martinelli, Scotti, Bori, Calvé, Farrar, Ponselle, Tetrazzini, Schumann-Heink, Matzenauer,

Rethberg, Galli-Curci, Homer, Garden, Lotte Lehmann, Gadski, *et al.* These outstanding artists appear as soloists and in various operatic ensembles. In addition, the following instrumentalists are represented by some of their most beloved recordings: Pachmann, Paderewski, Rosenthal, Schweitzer, Casals, Elman, Kreisler, Prokofieff and Segovia.

Great care was taken in dubbing the original recordings on magnetic tape and from there they were transferred to vinylite discs of both speeds. The results obtained are for the most part excellent and those music lovers who would like to include these great artists in their libraries will doubtless be highly satisfied with these "Treasury" discs. It is interesting to note that several recordings that were never made available before are included in this unique collection. They are the Enzo Grimaldo duet from "La Gioconda" by Gigli and Ruffo, Caruso's rendition of *Sei Morta Nellia Vita Mia* by Costa and two ballads by McCormack, *Love's Secret* and *Norah O'Neale*.

For those of us who remember having heard many of these great artists in person these recordings have a particularly nostalgic interest. However, we would not be at all surprised if the present younger generation of music lovers, to whom these artists are only great names that they have read of or heard their elders mention with affection, would find the "Treasury" highly attractive and stimulating.

BACK COPIES

We are continually receiving requests for back copies of THE NEW RECORDS. Most of the issues published during the last eighteen years are available. The price is 10¢ each. A file of all of the available issues (at least 115 copies) is \$5. These prices are postpaid within U.S.A.

NOTE: LP (33½ r.p.m.) Microgroove records have been reviewed in every issue beginning with Vol. 16, No. 10.

* * *

IMPORTANT NOTE: An asterisk (*) preceding the record number indicates LP (33½ r.p.m.) records; the Greek letter phi (φ) indicates 45 r.p.m. records. Numbers with no prefix are standard 78 r.p.m. records.

ORCHESTRA



Beethoven: Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Concertgebouw Orchestra of Amsterdam conducted by Erich Kleiber. 1-12" disc (*L-LLP-239) \$5.95.

The "Eroica" has fared better on LP than it did on 78 rpm shellacs. We now have on LP a new (remade) Bruno Walter and a new (remade) Toscanini, each using the same orchestra as in previous recordings but with infinitely better reproduction. There is also a dramatic reading by Mengelberg, using by coincidence the same orchestra as Kleiber uses in this new discing. Mengelberg's earlier set was recorded by Telefunken, which makes it fair reproduction by today's standards, but not as full and fine as any of the competitors' newer efforts. To our ears, reproduction in all three newer sets—Kleiber, Walter and Toscanini—is excellent, and surely not worth arguing any tiny merits one way or the other.

As for interpretation, we cannot deny being swayed by the unassailable eloquence of Walter. His conception of the work is a respectful blend of power and warmth with a reverence for the magnitude of the thought and drama. Mengelberg's idea is similar and even more enormous, or as some hear it, more ponderous. Toscanini's interpretation has been the criterion for a large number of music lovers, and it is indeed a volatile reading, tightly drawn, and at a consistent white heat of driving inspiration. Kleiber's tempi are not unlike Toscanini's, far brisker than Walter and Mengelberg. We found it exhilarating—less nerve racking and less tense than Toscanini's, if lacking a large measure of Walter's eloquence as well. For those who want the music to move along more than Walter's, we can recommend Kleiber highly. His orchestra plays magnificently, and the reproduction is exceptional. Kleiber's "Eroica" is certainly a worthy entry in the field; we respect it even though we cling to the Walter interpretation.

S.

Handel: The Water Music (complete). National Gallery Orchestra (Washington) conducted by Richard Bales. 1-12" disc (*WCFM-LP-2) \$5.95.

Nothing could be more welcome to our library than this wholly delightful recording of *The Water Music* in its first complete version. All twenty movements are here on two sides of a 12" LP disc, and every minute of this music is just heavenly. For the first time we were able to forget the memorable Hamilton Harty recording. Always, when listening to a performance of *The Water Music* by anyone other than Harty, we would find ourselves musing on the unsurpassable rendition which the distinguished old gentleman recorded some years ago. Even the present version does not have all the magic drive in the allegros and graceful sweetness of the slow movements that can be found in Harty's reading; but the present

* indicates LP 33½ rpm.
φ indicates 45 rpm.

set is so full of its own virtues that we finally have a worthy successor to the older Harty recording.

The present recording is based largely on Seiffert's edition of Handel's *Concerti Grossi* for Breitkopf and Hartel, modified to meet present-day conditions of instrumental balance and acoustics by Richard Bales. And that is not to say that he has tampered with and maligned it the way all other arrangers (except Harty) have done. His set has the most authentic ring to it, so just and convincing, yet not in any way dry or antique. Most other arrangements contain about six movements derived from the twenty we hear on this disc. There is added charm in hearing the familiar sections mixed through those new to us.

This recording was made at a special session held in the Auditorium of the National Gallery of Art, Washington, D. C. on October 18, 1950. Richard Bales conducted the National Gallery Orchestra; Mason Jones of the Philadelphia Orchestra played the first horn part. The orchestra is a fine group, the horn playing is excellent, and the quality of the reproduction is consistently first rate. And best of all, Mr. Bales conducts with perfect feeling for the music—bless him, may many more such choice plums be issued on records. Comparisons of other LP discs can be stated briefly: Van Beinum on London is practically a carbon copy of the old Harty set—he is therefore excellent and the best of the shorter suite versions. Ormandy on Columbia is impossible, with no conception of the music at hand. Therefore if you want the short version, it is Van Beinum; if you want the complete version, it is the present set by Bales. S.

R. Strauss: Don Juan, Op. 20. One side, and **R. Strauss: Till Eulenspiegels lustige Streiche, Op. 28.** Vienna Philharmonic Orchestra conducted by Clemens Krauss. 1-12" disc (*L-LLP-233) \$5.95.

R. Strauss: Tod und Verklärung, Op. 24. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. One side, and **R. Strauss: Till Eulenspiegels lustige Streiche, Op. 28.** Vienna Philharmonic Orchestra conducted by Clemens Krauss. 1-12" disc (*CL-P-8100) \$4.98.

This brace of Strauss discs poses some complicated problems of a mechanical rather than artistic nature. As they require some space to unravel, we will dispose of the artistic angles rapidly by stating that every performance is a highly worthy one from the standpoint of interpretation. Both conductors are known to be exceptional interpreters of the music of Richard Strauss. The London discs have slightly finer performances, but the Capitol discs are the equal of any previous recordings of these respective works in the current catalogs.

For the person who has none of the above works in his library the problem of choice is quite simple: get the London disc and have the best performances—to say nothing of reproduction that beggars description. We are using the term "best performance"

a shade loosely here, for we include excellence of execution—important in Strauss scores. The Reiner *Don Juan* and Rodzinski *Till* recordings are very fine, but the new Vienna Philharmonic ones are better because of the orchestra's superiority.

If you have *Don* and *Till* and want a *Death and Transfiguration* the problem is peculiar, for you must accept Ormandy's rather dull and heavy reading, which however, is coupled on LP with his very excellent *Rosenkavalier Suite*. You may find it better to take the Mengelberg above, which is a good appraisal of the score, but you will get a *Till* of about grade A-2, for the Vienna reading under Krauss is not nearly as good as the same performer's more recent effort for London. On London the performance is more precise, the horn work better, and again, the reproduction is incomparable. If there is any confusion about choice at this point, take a look at the latest LP general catalog and notice that there are, in all, three recordings of *Don Juan* and four of *Till* (plus another poor one on Tempo which is not worthy of consideration) . . . all with various couplings. To make it easy for everyone concerned just get the London disc, and hear the best reproduction of the best performances. S.

Honegger: Concertino for Piano and Orchestra.

Oscar Levant (piano) with the Columbia Symphony Orchestra conducted by Fritz Reiner. One side, and **Debussy: Prélude à l'après-midi d'un faune** and **Dukas: L'apprenti sorcier.** Philadelphia Orchestra conducted by Eugene Ormandy. 1-10" disc (*C-ML-2156) \$4.

The Debussy and Dukas tonal pictures, representative of the French school at the turn of the century, are already so well represented on discs that any more waxings may seem to be sheer surfeiting of the market. Of these new Ormandy versions the Debussy seems more attractive, exploiting as it does the lustrous tonal palette of the Philadelphia Orchestra in an evocative scene of sunny warmth and sensuous pleasure.

The Dukas score fares less well; it is too rushed and harried, pushed along without much regard for the subtle pauses and nuances of tempo which could make it more dramatic than speed and masses of tone, and which could lift it from the status of a hackneyed piece to a genuinely delightful little masterwork. After hearing what Paul Paray did with the same orchestra recently in bringing to light these Gallic subtleties, Ormandy's reading strikes us as just another performance.

Honegger's *Concertino*, written for his wife in 1924, is somewhat dated by the jazz elements, particularly in the final section, but it makes a sparkling showpiece under Levant's syncopated fingers. He and Fritz Reiner toss it off with the same abandon they would for Gershwin or Milhaud, and the results, while not particularly impressive musically, are momentarily exciting. This recording was probably made at the time they played the work with great acclaim at a Philharmonic concert in December, 1949. E.

Locatelli: Elegiac Symphony. One side, and **Locatelli: Concerto Grosso in F minor.** Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-30) \$5.95.

For every Bach, Mozart, and Beethoven there must be dozens of lesser lights whose fame in their own day is eventually dispersed with the mists of time. Locatelli (1683-1764) is one of these. Famed as a violin virtuoso in his era, he is revealed in these recordings as a composer of considerable stature in the first half of the eighteenth century—one whose music is closely related in its grace and expressive refinement to that of his teacher, Corelli.

The restrained compassion of the *Trauersymphonie*, written for the obsequies of his wife, is scarcely to be distinguished by twentieth century ears from any eighteenth century unnamed piece for strings. The first and much longer of its two movements is predominantly one of tenderness and supplication, in keeping with its title "Lamento"; the second, labeled "La Consolazione," is less austere; in fact it is quite a charming and jovial expression of sympathy.

The *Concerto Grosso* follows the familiar pattern of the period, with a solo group of instruments contrasted against the full *tutti* of strings and harpsichord. The third movement, a *Pastorale*, is as suitable for Christmas music as a comparable portion in the more famous Christmas Concerto by Corelli, or the *Pastorale* in the *Messiah*.

With this expert and sympathetic performance, Westminster continues to explore the byways of musical history in a pioneering spirit too long absent among the major powers, maintaining the high standard of quality we have come to expect from new Westminster releases. E.

Prokofiev: Divertimento, Op. 43. One side, and **Prokofiev: Sinfonietta, Op. 5/48.** Vienna Symphony Orchestra conducted by Henry Swoboda. 1-12" disc (*WEST-WL-50-31) \$5.95.

Two of the lesser Prokofiev creations make their bow to records on this disc. The *Sinfonietta*, composed at the age of eighteen, imitates the classical style of the eighteenth century, and first appeared as Op. 5 two years before the now famous *Classical Symphony*. A later revision in which new second and fourth movements were added to the original first and third, became the Op. 48 version of this recording.

The *Sinfonietta* bears a close resemblance to the *Classical Symphony* but lacks the tightly-knit, incisive directness of the latter. There are the same abrupt shifts of tonality, the same interplay of light and shade, the same vivacity and life mixed with subtle mockery and wit that have always been Prokofiev's trade mark. The *Sinfonietta* will make a genial companion for your favorite recording of the *Classical Symphony*.

Two movements of the *Divertimento* were derived

from a ballet score written in 1925; the remaining two were completed in 1929. Here there is only an occasional nod toward Prokofiev's neo-classic practices; the melodic and harmonic treatment are modern, looking forward to fragments characteristic in the *Sixth Symphony*, especially in the last movement. The *Divertimento* is representative of the work Prokofiev was doing in the middle of his creative life, and of the style to which he seems to have returned in very recent years.

Henry Swoboda again demonstrates his extreme versatility in these highly gratifying performances. E.

Haydn: Dances for the Redoutensaal. Orchestra of the Vienna State Opera conducted by Dr. Hans Gillesberger. 1-12" disc (*HS-HSLP-1022) \$5.95.

Haydn: Four Notturmi for the King of Naples. Vienna Chamber Orchestra conducted by Franz Litschauer. 1-12" disc (*HS-HSLP-1023) \$5.95.

Both of these discs were recorded in the Mozartsaal of the Konzerthaus, Vienna, Austria, during June 1950. They were made under the technical supervision of H. Vose Greenough, Jr., whom you may recall as the guiding light of Technichord records, a small American company of illustrious accomplishments before the war. His role of chief engineer for these sessions has produced reproduction of model clarity and faithfulness, particularly notable string tone. He had fine material with which to work, too: superb orchestras and a hall with excellent acoustics. These small orchestras are a joy to hear—the last word in polish and refinement, but with that desirable resiliency that makes their playing almost relaxed (as compared to the tense razor-edged performances we hear too often, *sic* the NBC Symphony).

Haydn, Mozart, Beethoven, and Schubert all composed large numbers of so-called German Dances and Minuets. The first performance of the present set was at the famous Court ball held in the Redoutensaal, the lovely baroque building facing the Josefsplatz in the center of Vienna. To compose a string of twenty-four dances which would hold the attention of what was undoubtedly the most brilliantly assorted collections of nobility in Europe at that time is certainly a feat. The German Dances are the foils of the Minuets. Where the latter are stately and refined, orchestrated with dignity and with a sober, almost solemn, harmonic turn, the German Dances are happy, carefree, very short introductions.

In the year 1790 Haydn composed a series of at least seven Notturmi for King Ferdinand IV of Naples. The King's favorite was the so-called *Lyra*, an instrument with a shape and size corresponding to the lute or guitar; it contained four to six strings. The King's teacher, Hadrava, Austrian minister in Naples, asked Haydn to compose concerti for one or two *Lyrae* and a series of Notturmi. Haydn later reorchestrated them, and as we hear them here they are charming little chamber pieces. S.

Janáček: Youth (Sextet for Wind Instruments). R. Hertl (flute), Vaclav Smetáček (oboe), Vladimír Ríha (clarinet), O. Procházka (bassoon), Karel Bidlo (French horn) and V. Kotas (bass clarinet). One and one-half sides, and **Bartos: "Le Bourgeois Gentilhomme"**—Incidental music. Prague Wind Quintet. 1-10" disc (*ME-MG-15009) \$3.85.

Janáček: Lach Dances. Czechoslovak Radio Symphony Orchestra conducted by Karel B. Jirák. One side, and **Martinu: Sinfonietta Giocosa for Piano and Chamber Orchestra.** Germaine Leroux (piano) with the Czech Philharmonic Orchestra conducted by Jaroslav Krombholc. 1-12" disc (*ME-MG-10040) \$4.85.

Leos Janáček, born of peasant stock in Moravia (Czechoslovakia) in 1854, lived and died in his homeland. Much of his feeling for that country is in his music. It is of a highly personal nature and his *Youth* sextet gives us (as with Smetana and Dvořák) the rich and deep feeling of respect for his country's culture.

The Bartos *Le Bourgeois Gentilhomme*, on the other hand, has the appearance that comes with objectivity. Based on Molière's celebrated satire, "The Would-be Gentleman," it is light and gay.

This disc is well balanced and the instrumentalists obviously enjoy their work. Taken from Czech masters, the transference to LP is excellent.

Inspired by memories of a summer night in his youth Janáček wrote the *Lach Dances*. Rich and varied in style and mood they come more easily to the ear than his *Youth* sextet. Like the sextet, these dances reflect a personal feeling. Although the shadow of Dvořák is present, it by no means detracts from their charm.

The Martinu *Sinfonietta Giocosa* celebrates a joyful occasion. Driven from Paris in June 1940 by the approach of the Nazis, Martinu and his wife fled to southern France. Hearing from the American consul in Marseilles that he had been granted a visa, his joy inspired this composition. There are moments of melancholy, however, that tell of his feelings in leaving France (Andantino; Allegro).

Germaine Leroux, to whom this composition is dedicated, and the Czech Philharmonic work well together. Originally Czech masters, the recording seems to have lost nothing by transference to LP.

D.

Milhaud: Opus Americanum No. 2 ("Moses"). French National Radiodiffusion Orchestra conducted by Darius Milhaud. 1-12" disc (*CL-P-8114) \$4.98.

After the first world war Darius Milhaud returned from Rio de Janeiro, where he served his country as an attaché at the French Legation, and joined Eric Satie's now famous "Les Six." Even though by 1920 he was well known in musical circles he attracted wider attention at a concert which aroused an audience to

rioting and nearly caused the arrest of a certain music critic who led the battle against what he called, "this unparalleled chaos of noise." The *Protée* Suite was the instigator of that disturbance. Today, however, *Protée* seems mild to our ears and the *Opus Americanum* No. 2 can be safely performed.

This work, we are told, is the second composed by Milhaud in America and is a symphonic ballet based on the life of Moses. Unlike many scores written for ballet, this music remains highly interesting. It consists of nine episodes running from the "Overture" and "The child Moses is found in the bulrushes" to "Moses views the Promised Land from Pisgah."

The French National Radiodiffusion Orchestra under the direction of the composer have given us the fine interpretation we expect and Capitol once again proves that it can produce fine recordings.

Milhaud fans will want this recording and those of us who know little of him will find this a good representation of his work.

D.

Varèse: Intégrales. New York Wind Ensemble and Juilliard Percussion Orchestra conducted by Frederic Waldman and **Varèse: Density 21.5.** Rene Le Roy (flute). One side, and **Varèse: Ionisation.** Juilliard Percussion Orchestra conducted by Frederic Waldman and **Varèse: Octandre.** New York Wind Ensemble conducted by Frederic Waldman. 1-12" disc (*EMS-401) \$5.95.

A quarter century ago Leopold Stokowski and probably a few other intrepid conductors were virtually hissed off the podium for playing music of Varèse. Before most audiences today they would arouse nearly the same reaction.

Varèse, unlike his contemporaries Bartók, Stravinsky, and Schönberg, has remained one of the most recalcitrant and abstract composers, and even with his complete works ultimately available on records, as announced by EMS Recordings, there is little chance he will ever enjoy a popular following. In fact, we suspect that most enthusiasts for twentieth century music, having heard the four selections on this release designated as Vol. I in the series, will consider them a sufficient representation of Varèse in a collection.

Density 21.5 is a flute solo composed for the inauguration of Georges Barrère's platinum flute, the title deriving from the molecular weight of platinum. Starting from a simple melodic line, it expands over the entire range of the instrument, suggesting the appearance of several widely separated antiphonal voices. The other three works, for assorted winds and an overwhelming battery of percussion, whistles, and sound effects, are studies in timbre and rhythm or just painful noise, according to the individual's reaction.

If you're interested in the bypaths of twentieth century music, listen to this disc to decide whether you want it around. The performances, so far as we can judge in this unfamiliar idiom, are excellent, done with devotion and a flair for the task.

E.

Beethoven: Die Geschöpfe des Prometheus, Op. 43. Winterthur Symphony Orchestra conducted by Walter Goehr. 2-12" discs in folder (*CH-CHS-1063) \$11.90.

Innumerable recordings have been made of the Overture to Beethoven's Prometheus Ballet. However, except for a few scattered recordings of two or three of the other sections of this work, it is practically unknown to the present generation of music lovers. Therefore this excellent recorded version of all of its sixteen sections is a momentous occasion and one that will be very likely be hailed with enthusiasm by all lovers of the immortal Beethoven. Certainly there is no pair of discs that will bring to us anywhere near as much "new" Beethoven music as the present pair of Concert Hall records.

The choice of Walter Goehr to direct this music was indeed a happy one. He is a conductor of wide experience and is noted for his directing of music for the ballet. The old and famous Winterthur Symphony is fully capable and presents a performance that will surely please even the most fastidious. The reproduction and the record surfaces are of the best.

Vivaldi: Il cimento dell' armonia e dell' invenzione, Op. 8, Nos. 5 to 12. Louis Kaufman (violin) with the Concert Hall Symphony Orchestra conducted by Clemens Dahinden. 2-12" discs in folder (*CH-CHS-1064) \$11.90.

Il cimento dell' armonia e dell' invenzione (The Conflict between Harmony and Invention) consists of twelve concerti for violin and orchestra. The first four of these have been grouped together under the title *Le quattro stagioni* (The Four Seasons) and are presently available on a Concert Hall LP disc (*CH-CHC-1), featuring Louis Kaufman. The remaining eight, featuring the same fine artist, will be found on the pair of LP discs listed above.

Vivaldi's concerti for solo instruments are essentially concerti grossi, and thus we list this recording under ORCHESTRA rather than under CONCERTO, which we would have done if it had been in the form of the concerto as we know it today. Vivaldi composed innumerable concerti for solo instruments and orchestra, and all that we have heard abound with lovely melodies and are the sort of music that was definitely written with the enjoyment of the listener fully in mind. Thus we can recommend the present recording to those music lovers who find delight in relaxing and letting beautiful melodies come to them without any great effort on their part. However, there is nothing banal about this music. We rather doubt whether one will tire of it easily. We expect to listen to these discs again and again as opportunity affords.

Mr. Kaufman does an excellent job and he is well supported by a more than adequate orchestra under competent direction. The reproduction is superb and the record surfaces as smooth as glass.

R.

Operatic Highlights for Orchestra (Vol. I). L'Orchestre de la Societe des Concerts du Conservatoire de Paris conducted by Anatole Fistoulari. 1-12" disc (*L-LLP-180) \$5.95.

Thomas: *Mignon*—Overture.

Ponchielli: *La Gioconda*—Dance of the Hours.

Gounod: *Faust*—Ballet Music.

Ballet Music from the Opera. Andre Kostelanetz and his Orchestra. 2-12" discs in album (C-MX-352) \$3.57.

Rossini: *William Tell*—Passeo a sei (Dance for six).

Saint-Saëns: *Samson et Dalila*—Bacchanale.

Berlioz: *Damnation of Faust*—Dance of the Sylphs.

Gounod: *Faust*—Waltzes.

Rimsky-Korsakov: Capriccio Espagnol, Op. 34. Andre Kostelanetz and his Orchestra. 2-12" discs in album (C-MX-253) \$3.57. Coupled with **Ballet Music from the Opera.** 1-10" disc (*C-ML-2161) \$4.

Ballet music—in or out of opera—will always be part of our musical life. Very few music lovers, when questioned closely, can honestly say that they dislike this popular form of musical composition.

The two LP discs presented here have much to offer in the way of delightful light classics from the opera and the ballet proper. The Kostelanetz disc, while it cannot quite compare with Fistoulari's *ffrr* presentation, has been accorded the best of Columbia's rapidly improving high-fidelity recording. For dinner or for relaxation, here is truly listenable music.

Meyerbeer: Les Patineurs ("The Skaters"). Royal Opera House Orchestra, Covent Garden, conducted by John Hollingsworth. 2-12" discs in album (C-MX-354) \$3.57.

Bliss: Checkmate. Royal Opera House Orchestra, Covent Garden, conducted by Robert Irving. 3-12" discs in album (C-MM-970) \$4.88. Coupled with **Meyerbeer: Les Patineurs ("The Skaters").** Royal Opera House Orchestra, Covent Garden, conducted by John Hollingsworth. 1-12" disc (*C-ML-4362) \$5.45.

Constant Lambert's pasticcio of selections from Meyerbeer's *Le Prophète* and *L'Etoile du Nord* to accompany the Sadler's Wells dancers in their ballet developed entirely from skating motions, is a pleasing cream puff of tuneful odds and ends, all turned out in the best ballet manner by John Hollingsworth. Lacking the infinite individuality of Russian ballet composers' scores, it still stands well enough in concert form for an occasional hearing.

Except for those who may have seen the ballet, *Checkmate*, we doubt whether Arthur Bliss' score, composed expressly for that production, will have any great appeal. Too much of it is noisy, over-scored, and without anything musical to say; hence we doubt that it can expect any future apart from its choreographic associations. There are a number of other standard ballet recordings which should be in one's possession before this is given particular attention. E.

Couperin: L'Imperiale. One side, and **Couperin: L'Apothéose de Lulli.** Hewitt Chamber Orchestra conducted by Maurice Hewitt. 1-12" disc (*VX-DL-6430) \$5.95.

Edward Tatnall Canby's accompanying notes should serve to explain the meaning and form of a lot of musical forms to many of us. The term suite, like most musical terms, is subject to the qualifications of history. At one moment it may mean one thing, for a later generation something outwardly quite different. The dance suite grew, through various stages, to include different movements and later was transformed into the symphony, sonata, and concerto. The two major works of Francois Couperin le Grand performed in this recording offer welcome illustrations of what we today might term, using the current slang approach, as the "super-suite" in its relatively unfamiliar French form.

Though much of the harmony and structure of Couperin's work suggests the period of Bach and Handel in a general way, nevertheless this is music of an utterly different feel. *L'Imperiale*, reminiscent in title of those later Imperial and Emperor and Eroica designations for larger and grosser works, is a "super-suite" without fixed literary suggestions. Here, instead of the handful of dance movements, we have a long and exquisitely organized succession of contracts, music not only of the dance but making use of almost any technical device one could name within the repertory of the 18th century composer.

L'Apothéose de Lulli is one of numerous delicately descriptive works of Couperin from which we have often extracted single movements for musical inspection, such as *Soeur Monique*. In this suite—a different development of the "super-suite"—there is an over-all argument (in the 18th century sense) of quite poignant intensity, couched in the then familiar metaphorical fantasies concerning the Greek Gods and Goddesses. In the loveliest of allegorical terms, Couperin escorts the great Lulli to the realms of the Gods of music. The performance and recording of both works is commendable, and conveys the atmosphere nicely. S.

Ives: Four Pieces for Orchestra. Polymusic Chamber Orchestra conducted by Vladimir Cherniavsky. One side, and **Ives: Sonata No. 2 for Violin and Piano.** Elliot Magaziner (violin) and Frank Glazer (piano). And **Ives: Trio for Violin, Clarinet and Piano—Largo.** Elliot Magaziner (violin), David Weber (clarinet) and Frank Glazer (piano). 1-12" disc (*POLYMUSIC-PRLP-1001) \$5.95.

Those of us who are interested in American composers have a rare opportunity at hand. Although Ives was "discovered" by the general music world several years ago, only now do we have a fairly representative group of his works recorded.

Born in Danbury, Connecticut on October 20, 1874, Ives attended the Danbury Public Schools and at the

same time received his musical training from his father. After attending college he chose to enter upon a business career thus keeping his musical ideas out of harm's way. Mr. Ives' music reflects this independence.

"Over the Pavements" and "The Unanswered Question" were composed between the years 1906-1908 and are as modern today as anything we have heard. To hear this music, not once but several times, is to have a new and wonderful experience. Imagine what would have been said in 1908! Ives, who foreshadowed Stravinsky in freely using polyrhythmic and polytonal ideas, also used original combinations of all twelve tones before Schönberg!

The demands on the musicians are great and they answer that challenge with much skill and conviction. Thank you, gentlemen; we are indebted to you!

D.

Couperin: Concert dans le Goût Théâtral (No. 4 of "Les Goûts-Réunis"). Wiesbaden Collegium Musicum conducted by Edmund Weyns. Coupled with **Telemann: Tafelmusik** (TNR June '50). 1-12" disc (*CLP-8111) \$4.98.

The Couperin selection is a delightful piece of music. The present version originally appeared under the Telefunken label a number of years ago and was highly praised by the critics both here and abroad. It is good to have it again available. The Telemann *Tafelmusik* was released last year on a Capitol LP disc (*CLP-8059) coupled with Respighi's *Antiche danze ed arie per liuto*. Shortly after its review in this publication in June 1950 it was withdrawn; thus, those persons who wished to add this Telemann item to their collections and could not do so, will doubtless be glad to know that it is again available with another bedfellow, which, to us at least, is more attractive than the former one.

Kabalevsky: The Comedians, Op. 26. Boston Pops Orchestra conducted by Arthur Fiedler. 2-12" discs in album (V-DM-1443) \$3.66. 2-7" discs in box (øV-WDM-1443) \$2.83.

Anderson: Classical Juke Box. Boston Pops Orchestra conducted by Arthur Fiedler. 3-10" discs in album (V-DM-1441) \$4.50. 3-7" discs in box (øV-WDM-1441) \$3.99. Coupled with **Kabalevsky: The Comedians, Op. 26.** Boston Pops Orchestra conducted by Arthur Fiedler. 1-12" disc (*V-LM-1106) \$5.72.

The Boston Pops does a good job with Kabalevsky's gay and beguiling *The Comedians*. However, for those who are interested in LP discs, we suggest the Columbia LP recording (*C-ML-4083) by the New York Philharmonic-Symphony under Efrem Kurtz, because it is coupled with Lecocq's lively and entertaining *Mlle. Angot Suite*. We feel that Lecocq's music is certainly much superior to Leroy Anderson's hodgepodge of banal tunes that make up his *Classical Juke Box*.

Mozart: Serenade in G, K. 525 ("Eine kleine Nachtmusik"). Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs in album (V-DM-1451) \$3.66. 2-7" discs in box (øV-WDM-1451) \$2.83.

Haydn: Symphony No. 92 in G ("Oxford"). Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs in album (V-DM-1454) \$4.97. 3-7" discs in box (øV-WDM-1454) \$3.99. Coupled with **Mozart: Serenade in G, K. 525**. 1-12" disc (*V-LM-1102) \$5.72.

These are both new recordings and were made by Koussevitzky at the summer music colony at Tanglewood, Mass. The selections are delightful to listen to and such as may be enjoyed by anyone with a love of melody in his heart. If anyone is looking for a lovely LP disc by the Boston Symphony under its Conductor Emeritus, the one listed above is surely indicated.

CONCERTO



Bach: Concerto No. 2 in C for Three Harpsichords and Strings. Christa Fuhrmann, Bruno Seidelhofer and Erna Heiller (harpsichords) with the Vienna Chamber Orchestra conducted by Anton Heiller. One side, and **Vivaldi—arr. Bach: Concerto in A minor for Four Harpsichords and Strings**. Erna Heiller, Bruno Seidelhofer, Christa Fuhrmann and Kurt Rapf (harpsichords) with the Vienna Chamber Orchestra conducted by Anton Heiller. 1-12" disc (*HS-HSLP-1024) \$5.95.

An extraordinary group of young Austrian musicians has appeared after World War II. They formed a circle of men and women, none of them older than thirty, whose main interest is in music before 1800. The members of this group are all pupils of Bruno Seidelhofer, Professor of Harpsichord at the Vienna Academy of Music, and the organist and organ-builder, Professor Mertin. Not only are these young musicians brilliant virtuosi but also trained musicologists. Anton Heiller is one of Austria's leading Bach experts; he works with Dr. Hans Gillesberger in the field of church music. Prof. Heiller's wife is, like her husband, versatile on the organ, harpsichord, and piano, and they often perform together in concert. Christa Fuhrmann, one of the harpsichordists in these concerti, is on the musicological staff of The Haydn Society.

These distinguished artists have recorded what is the first definitive performance of each of these multiple clavier concerti. Other recordings have been made, some even using pianos instead of harpsichords, a practice which renders the music excessively dull and thumpy. The present renditions are as refreshing as a spring breeze. There is no two ways about it, three or four harpsichords are better than one—

for these ears anyhow. There is an ensemble sound produced by them that has great appeal and thrill. For most of us whose ears are tuned to present day orchestral sonorities, this disc is a double pleasure. While it is strictly authentic, its sonorities have immediate appeal, and it does not sound thin or ancient. Which is the same as saying that most of you should not be afraid to tackle this one on the grounds of antiquity or aridness.

The orchestra used in the recordings of both works consisted of 4 first violins, 4 second violins, 3 violas, 2 cellos, and 1 contrabass. And it is a crack outfit too, crisp and tonally satisfying. The reproduction is of the highest calibre with remarkable definition and timbre. All in all a marvelous disc. S.

Beethoven: Concerto No. 3 in C minor for Piano and Orchestra, Op. 37. Wilhelm Backhaus (piano) with the Vienna Philharmonic Orchestra conducted by Karl Bohm. 1-12" disc (*L-LLP-289) \$5.95.

Beethoven: Concerto No. 5 in E-flat for Piano and Orchestra, Op. 73 ("Emperor"). Victor Schiöler (piano) with the Danish State Radio Symphony Orchestra conducted by Carl Garaguly. 1-12" disc (*ME-MG-10060) \$4.85.

This pair of discs would seem to prove the old cliché that you can't have everything. At least, as it so often happens on records, what is admirable in one recording may be weaker in another, but that other one has something superior to the first. It gets indeed complicated when one is driven to choose between two discs each with different advantages. In the case of the Beethoven *Third Concerto*, we have a superlative orchestra expertly conducted and a pianist of the highest calibre. This is truly a great combination and their reading of the work is capital every moment of the score. The only drawback, for us, was the reproduction which is thin and edgy in string tone and unexplainably dull in piano quality. The string tone is characteristic of much of London's *ffrr* recording of late—it's just too good, and with every machine we played it on it did not yield a sweet string tone, which is unforgivable for a Vienna Philharmonic recording. The piano is dull and thumpy, with no good ring to it. You may not find it so on your machine, in which case this disc will be a source of great pleasure, for the performance is marvelous. We preferred it to the Arrau-Ormandy disc (*C-ML-4302).

The *Emperor Concerto* finds the talented Victor Schiöler as soloist in a performance that is bristling with merit but not cast in the required heroic mold of the Serkin-Walter (*C-ML-4004) or Curzon-Szell (*L-LLP-114) readings. Nor is the reproduction as vibrant as either of these discs, although the tone of the piano is quite good and noticeably better than on the London *Third Concerto* mentioned above. The Danish State Orchestra is a good routine outfit that is completely outclassed by any other orchestra mentioned in this review. Their account of the *Emperor* is not in the running with the New York

Philharmonic under Walter or the London Philharmonic under Szell—and you can't overlook the orchestra in a Beethoven Concerto. All things considered, we would take Serkin or Curzon for the *Emperor* and Backhaus for the *Third*.

Mozart: Concerto No. 3 in G for Violin and Orchestra, K. 216. Isaac Stern (violin) with chamber orchestra conducted by Isaac Stern. 3-12" discs in album (C-MM-947) \$4.88.

Beethoven: Sonata No. 7 in C minor for Violin and Piano, Op. 30, No. 2. Isaac Stern (violin) and Alexander Zakin (piano). Coupled with **Mozart: Concerto No. 3 in G for Violin and Orchestra, K. 216.** Isaac Stern (violin) with Chamber Orchestra conducted by Isaac Stern. 1-12" disc (*C-ML-4326) \$4.85.

Mendelssohn: Concerto in E minor for Violin and Orchestra, Op. 64. Isaac Stern (violin) with the Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs in album (C-MM-973) \$6.19.

Brahms: Sonata No. 3 in D minor for Violin and Piano, Op. 108. Isaac Stern (violin) and Alexander Zakin (piano). Coupled with **Mendelssohn: Concerto in E minor for Violin and Orchestra, Op. 64.** Isaac Stern (violin) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-4363) \$5.45.

Within the past few years Isaac Stern's rise from a young genius to a mature artist has become a widely recognized fact—as Columbia Records seems to understand, if the four releases here and his share in the Prades Festival discs, all within a few months, is any indication of what the blue-label officials have in mind for him.

Merely playing his violin is not enough to satisfy the ambitious Mr. Stern however, for here we have him also directing a group of colleagues in the third of the five violin concertos Mozart turned out within less than a year in 1775. Stern's naturally brilliant, full-bodied tone and dynamic style may be overly alive for those who like their Mozart cast in a more elegant mold, but otherwise the over-all effect, the balance between solo and tutti, and the microphone placement is excellent.

The same can be said generally for the Mendelssohn *Concerto*, where the intensity of his tone combined with the luscious sound of the Philadelphia Orchestra, and the close collaboration of artist and conductor, result in many thrilling moments.

Unfortunately the Beethoven Sonata is marred by an unfavorable balance between piano and violin, with Mr. Zakin's capable efforts frequently masked in the background. This defect is adequately corrected in the Brahms recording, and the two instruments are in satisfactory focus. Both works are done with a genuine feeling for the composers' respective styles, but if for some reason a choice had to be made between them for one's collection, our preference, on the basis of interpretative insight, is for the Brahms. E.

Poulenc: Concerto in G minor for Organ, String Orchestra and Timpani. E. Power Biggs (organ) with the Columbia Symphony Orchestra conducted by Richard Burgin. 3-12" discs in album (C-MM-951) \$4.88.

Music of César Franck. E. Power Biggs (organ). 2-12" discs in album (C-MX-350) \$3.57. Coupled with **Poulenc: Concerto in G minor.** 1-12" disc (*C-ML-4329) \$5.45.

This superb recording of Poulenc's *Concerto* deserves especial notice. With the installation of the magnificent new organ in Symphony Hall (Boston) it is possible to record adequately and easily large works for organ and orchestra. We hope that the present recording is only the beginning of a series of such recordings.

Although the Poulenc *Concerto* is played through without pause, it really consists of a number of short contrasting movements. We found it a mighty interesting work—witty, sophisticated and not without considerable power and drive. Needless to say the distinguished American organist, E. Power Biggs, gives a thrilling performance—one that should recommend this recording to all music lovers who are interested in organ records.

On the reverse side of the LP disc Mr. Biggs gives excellent versions of Franck's *Prelude, Fugue and Variations, Op. 18* and *Pièce héroïque*.

CHAMBER MUSIC



Schubert: Quartet No. 13 in A minor, Op. 29. One side, and **Mendelssohn: Quartet No. 1 in E-flat, Op. 12.** Fine Arts Quartet. 1-12" disc (*ME-MG-10065) \$4.85.

Schubert: Quintet in A for Piano and Strings, Op. 114 ("The Trout"). Members of the Vienna Octet: Walter Panhoffer (piano), Willi Boskovsky (violin), Gunther Breitenbach (viola), Nikolaus Hubner (violoncello), and Johann Krump (bass). 1-12" disc (*L-LLP-223) \$5.95.

Schubert: Quartet No. 15 in G, Op. 161. Vienna Konzerthaus Quartet. 1-12" disc (*WEST-WL-50-41) \$5.95.

Schubert: Quintet in C, Op. 163. Vienna Konzerthaus Quartet and Gunther Weiss (violoncello). 1-12" disc (*WEST-WL-50-33) \$5.95.

With the embarrassment of riches that long-playing records now affords us, we have no less than four of Franz Schubert's chamber works to present to our readers plus one of Felix Mendelssohn's.

There are (at this writing) five recordings of the "Trout" Quintet on microgroove discs; the London *ffrr* version played by members of the Vienna Octet, can join hands with the Vienna Konzerthaus rendition (*WEST-WL-50-25) as a brilliantly played, splendidly reproduced work.

As for the other chamber works in this listing, all are being heard on long-playing discs for the first time. It would be difficult to single out any particular work; they are all played with careful musicianship and feeling. However, our own choice would be Schubert's *Quintet in C* for its lyricism and fine emotion.

Telemann: Sonata in F minor for 'Cello and Harpsichord. One side, and **Galliard: Sonata in A minor for 'Cello and Harpsichord,** and **Galliard: Sonata in F for 'Cello and Harpsichord.** Hermann Busch (violoncello) and Edith Weiss-Mann (harpsichord). 1-10" disc (*AL-AL-65) \$4.45.

Telemann: Trio Sonata in E and Bach: Trio Sonata in C. One side, and **Handel: Trio Sonata, Op. 5, No. 6 and Telemann: Sonata Polonoise No. 2.** Walter Schneiderhan and Gustav Swoboda (violins), Senta Benesch (violoncello), and Franz Holletschek (harpsichord). 1-12" disc (*WEST-WL-50-36) \$5.95.

Georg Philipp Telemann, long relegated to the nether-world where composers of worth languish because they were over-shadowed by contemporaries of greater magnitude, is being "re-discovered." With the discs listed above, there are now four microgroove records containing his music. As yet only works in the smaller forms have been made available, but considering the great quantity of music Telemann composed, we wonder why his larger compositions have lain unrecorded. Undoubtedly, we shall be hearing more of them. The Telemann works listed above, together with the Bach, Galliard and Handel compositions, make an excellent collection of "baroque" sonatas. Music of this sort requires complete relaxation for thorough enjoyment; it is definitely not music to be heard "on the run."

Mozart: Quintet for Horn and Strings, K. 407. John R. Barrows, Jr. (horn) with members of the Allegro Chamber Society. One side, and **Mozart: Quartet for Oboe and Strings, K. 370.** Ralph Gomberg (oboe) with members of the Allegro Chamber Society. 1-12" disc (*AL-AL-62) \$5.45.

Mozart: Divertimento for String Trio in E-flat, K. 563. Pasquier Trio. 1-12" disc (*VX-DLP-6030) \$5.95.

Franck: Quintet in F minor. Chigi Quintet: Sergio Lorenzi (piano), Riccardo Brengola and Mario Venvenuti (violins), Giovanni Leone (viola) and Lino Filippini (violoncello). 1-12" disc (*L-LLP-201) \$5.95.

Dvorák: Quintet in A, Op. 81. Chigi Quintet. 1-12" disc (*L-LLP-202) \$5.95.

After ten years of success on the concert platforms of Europe, the Chigi Quintet is planning a recital tour of America. This tour is preceded by the release of these splendid recordings which should prove to be fine introductions to these excellent artists.

The Chigi Quintet was organized in Sienna, Italy, by Count Guido Chigi Saracini, the founder of the

famous Academy of that city. All of the members are former students of the Academy and, in addition to their many public performances, serve as members of the faculty of that famous school of music.

Both of the present selections are too well known to lovers of chamber music to need more than a listing and the assurance that they have been beautifully played and faithfully recorded.

Brahms: Quintet in F, Op. 88. Vienna Concert House Quintet: Anton Kamper, Karl M. Titze (violins); Erich Weiss, Ferdinand Stangler (violas); and Franz Kwarda (violoncello). 1-12" disc (*WEST-WL-50-27) \$5.95.

Dvorak: Quintet in G, Op. 77. Vienna Concert House Quintet: Anton Kamper, Karl M. Titze (violins); Erich Weiss (viola); Franz Kwarda (violoncello); and Josef Hermann (double bass). 1-12" disc (*WEST-WL-50-26) \$5.95.

Schubert: Quintet in A, Op. 114 ("Trout"). Vienna Concert House Quintet: Anton Kamper (violin); Erich Weiss (viola); Franz Kwarda (violoncello); Josef Hermann (double bass); and Paul Badura-Skoda (piano). 1-12" disc (*WEST-WL-50-25) \$5.95.

The three LP discs listed above contain a splendid chamber music concert by the very excellent Vienna Concert House Quintet. For an evening of delightful chamber music we suggest that these records be played in the order in which they are listed. Westminster has achieved superb reproduction and the record surfaces are smooth and quiet.

Ravel: Trio in A minor. Alma Trio. 1-10" disc (*AL-AL-77) \$4.45.

Many of us are familiar with the Ravel *Quartet*, but few have heard the *Trio*. It is not too frequently performed and has had only a few recordings, one being available domestically many years ago. Those who are drawn to the *Quartet* have, in many cases, been charmed by the echoes of romanticism which pervade it. In the *Trio* there is a very different expression. This work is considered Ravel's most important chamber work, in many ways the greatest; but we can see why it is not as popular as the *Quartet*—or rather we can hear why. We are told the work is cast in an heroic mould, one of high purpose and deep philosophy, and in the first and last movements Ravel has attained that nobility of expression which so finely characterized his work. We confess finding it elusive, and imagine many lovers of absolute music, chamber music, and earlier quartet and trio music will likewise not be moved too deeply. If you like Ravel, try this disc for yourself, for one person's opinion is not necessarily correct.

The Alma Trio is currently engaged in the project of recording for Allegro the entire trio literature. In addition, each of the three component members are simultaneously engaged in similar projects with respect to their own instrument. Roman Totenberg, violinist,

is doing the ten violin and piano sonatas of Beethoven; Gabor Retjo, 'cellist, is doing the Beethoven 'cello sonatas. Adolph Baller, pianist, besides collaborating with these artists, is making the Beethoven piano sonatas. Not having heard previous recordings of the Ravel *Trio*, we would venture to say without benefit of comparison, that the Alma group has done an expert job. They have been accorded good reproduction, which recommends this disc to those who wish the music.

S.

Schubert: Fantasia for Violin and Piano, Op. 159.

Joseph Szigeti (violin) and Joseph Levine (piano). 3-12" discs in album (C-MM-952) \$4.88. Coupled with **Szigeti Encores**. (Formerly all single discs: see TNR Vols IX, No. 7; X, No. 4; XII, No. 6; and XV, No. 12). 1-12" disc (*C-ML-4338) \$5.45.

A modern recording of Schubert's *Fantasia* for *Violin and Piano* has been needed for a long time. This work, which Schubert wrote as a show piece for the Czech violin virtuoso, Josef Slavik, is right up Szigeti's alley; he surely makes the most of his opportunity and is ably assisted by Joseph Levine at the piano. This composition is not by any means Schubert at his best but it is interesting and rather thrilling to listen to. Columbia supplies fine reproduction. The reverse side of the LP disc contains a number of short selections which have been issued on records by Szigeti at various times during the last decade.

Brahms: Quintet in F minor for Piano & Strings, Op.

34. Clifford Curzon (piano) with the Budapest String Quartet. 5-12" discs in album (C-MM-945) \$7.50. 1-12" disc (*C-ML-4336) \$5.45.

Last summer Concert Hall made available a recording of the great Brahms Piano Quintet with Clara Haskil and the Winterthur Quartet. It was a fine performance and was well received by many discerning music lovers. However, the present version is stiff competition. Clifford Curzon and the Budapest String Quartet present this work in a manner that calls for highest praise, and it is our opinion that most persons will choose the newer version if they have the opportunity of making a comparison.

Arriaga: Quartet No. 1 in D minor. One side, and Arriaga: Quartet No. 2 in A. Guilet String Quartet. 1-12" disc (*CH-CHS-1068) \$5.95.

Juan Cristosomo Arriaga, who was a Spanish contemporary of Franz Schubert's, might well have out-rivaled the latter had he lived beyond his twentieth year. From the time he was thirteen, he managed to amass a wealth of composition—including an opera, three quartets, a symphony, an overture, a mass for four voices, a *Salve Regina* and several cantatas—the production of which eventually ruined his health. He died in 1825. These quartets are mature works, brilliantly played by the Guilet String Quartet. One finds it difficult to believe that they were composed when Arriaga was about sixteen.

Schumann: Sonata No. 1 in A minor, Op. 105. One side, and Dvorák: (4) Romantic Pieces, Op. 75. Louis Kaufman (violin) and Artur Balsam (piano). 1-10" disc (*CL-L-8112) \$3.98.

The Schumann selection is of some importance but the Dvorák opus is nothing to get very much excited about. It would seem to us that the superb performances by Kaufman and Balsam are superior to the music that they have chosen to record. If you are interested in either of these pieces, we doubt that you will ever find better recordings of them.

Beethoven: Sonata No. 7 in C minor for Violin and Piano, Op. 30, No. 2. Isaac Stern (violin) and Alexander Zakin (piano). One side, and Mozart: Concerto No. 3 in G for Violin and Orchestra, K. 216. Isaac Stern (violin) with Chamber Orchestra conducted by Isaac Stern. 1-12" disc (*C-ML-4326) \$4.85.

Brahms: Sonata No. 3 in D minor for Violin and Piano, Op. 108. Isaac Stern (violin) and Alexander Zakin (piano). One side, and Mendelssohn: Concerto in E minor for Violin and Orchestra, Op. 64. Isaac Stern (violin) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (*C-ML-4363) \$5.45.

NOTE: For reviews of these discs, see under CONCERTO.

Janáček: Youth (Sextet for Wind Instruments). R. Hertl (flute), Vaclav Smetáček (oboe), Vladimir Riha (clarinet), O. Procháska (bassoon), Karel Bidlo (French horn) and V. Kotas (bass clarinet). One and one-half sides, and Bartos: "Le Bourgeois Gentilhomme"—Incidental music. Prague Wind Quintet. 1-10" disc (*ME-MG-15009) \$3.85.

NOTE: For review of this disc see under ORCHESTRA.

OPERA



R. Strauss: Salome, Op. 54 (complete). Christel Goltz (soprano), Bernd Aldenhoff (tenor), Josef Herrmann (baritone) with the Chorus of the Dresden State Opera and the Saxon State Orchestra conducted by Josef Keilberth. 2-12" discs in album (*OCEANIC-OCLP-302) \$12.60.

Strauss' pathological thriller, *Salome*, is now a little more than 45 years old, having had its first performance in Dresden on 9 December 1905. A little over a year later (22 January 1907) it was produced at the Metropolitan and was received with outraged cries from press and public alike. So great was the clamor that the directors of the Metropolitan Opera and Real Estate Company threatened to cancel the Opera Company's lease on the building if the offending work was given again! On this occasion Olive Fremstad was the *Salome* and it was what Irving Kolodin calls her

"enormously veracious fervor" in bestowing the kiss on the severed head of Jokanaan (at the very front of the stage) that led to the action taken by the distressed directors. A lot of time and a considerable change in public morals have taken place since 1905. Nowadays we are more apt to consider Salome as slightly disgusting rather than shocking if one happens to be particularly susceptible.

Oceanic Records have recorded the work in its entirety and did, by and large, a highly creditable job. Christal Goltz, leading soprano of the Dresden Opera, is the Salome. She comes highly praised and, as far as it is possible to tell from records, lives up to her advance notices. Essentially, since *Salome* is not a true opera (it is a tone poem with the human voice treated as an orchestral instrument) it requires a singing actress and actually needs to be seen, as well as heard. Miss Goltz' performance on the stage has been described "violently sensational". However, she is not "sensational" on these records, but she is exciting. Her voice is a youthful dramatic soprano, with a somewhat strident upper register. Vocally she is ideal for the role. Supporting her are Josef Herrmann as Jokanaan, Bernd Aldenhoff as Herod and Inger Karen as Herodias. Herr Herrmann's Jokanaan is one of the finest parts of the recording. He sings with a dignity and expressiveness that are well suited to the nature of the role. Furthermore, he has a fine baritone, eminently equal to all the demands placed on it. Bernd Aldenhoff as the Tetrarch and Inger Karen as his Queen are excellently cast. They seem, at times, even more convincing than Salome herself.

Top honors also go to Josef Keilberth, former conductor of the Dresden Opera, now director of the Berlin State Opera and to the Saxon State Orchestra. It is natural that this be so, for, as pointed out above, *Salome* is essentially orchestral both in conception and as music. They give a thrilling performance, bringing out all the sensuousness of the heavily perfumed and suggestive score.

The recording, as made by the Mittledeutsch Rundfunk for Oceanic Records, Inc., is a fine job and the surfaces are exceptionally quiet. Curiously *Salome* comes only in manual sequence—a serious oversight on the part of Oceanic and one which we hope will not be repeated. A complete German-English libretto is provided.

W.

Wagner: Die Meistersinger von Nurnberg—Act II (complete). (Sung in German). Hilde Gueden (soprano), Gunther Treptow (tenor), Alfred Poell (baritone), Paul Schoeffler (bass) and supporting soloists with the Chorus of the Vienna State Opera and the Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. 2-12" discs in album (*L-LLP-284/85) \$11.90.

In recording the second act of Wagner's *Die Meistersinger*, London Records has again exhibited the fine musicianship and artistic conscience that have

characterized its previous operatic ventures. The cast assembled for this recording is another example of the many fine voices available in Europe today. In fact, one is confronted with an embarrassment of riches—in the persons of Hilde Gueden, Anton Dermota, Paul Schoeffler and Otto Edelmann, to select but a few.

The second act of *Meistersinger* contains some of the most lyrical portions of the score and is, of course, Wagner at the height of his powers. Furthermore, this recording is complete—no cuts to offend and mar the even flow of ideas and music. Even the extended duet between Eva and Sachs, generally omitted at the Metropolitan, is included. The Eva of Hilde Gueden is a youthful, joyous conception. Her light lyric soprano lends an authentically girlish accent to the role that is delightful. Paul Schoeffler is famous for his portrayal of Hans Sachs. And it is a remarkably impressive performance he gives for all the nuances and subtleties of his characterization are of necessity accomplished vocally. Otto Edelmann, as Viet Pogner, is an exceptionally able artist with a completely admirable basso cantante. Gunther Treptow, a tenor soon to be heard at the Metropolitan, is also out of the top drawer. None of Walther's principal airs occur in this portion of the opera, but from the music allotted him in this act, it is evident that he would not disappoint. It is not feasible to mention the others in the large cast; suffice it to say that the general artistic level is incredibly high.

Hans Knappertsbusch is a conductor well known to record collectors. His is conventional, traditional Wagner. The tempi are deliberate, but never drag. The Vienna State Opera Chorus and the Vienna Philharmonic Orchestra are obviously at home with both Herr Knappertsbusch and the score, a circumstance that makes for fine unanimity of feeling.

London's now familiar *ffrr* recording seems to take on new sheen with each release, and this job, made in September 1950, tops all their previous efforts. Several of the choral passages have a tendency to blast, but there is less evidence of this fault on these discs than on earlier recordings. Fine surfaces and an excellent German-English libretto round out this superlative offering. And—to save the best news until the end, we are promised the remaining two acts, "in the course of the next few months."

W.

Verdi: Ernani (complete opera). (Sung in Italian). Caterina Mancini (soprano); Licia Rossini (mezzo-soprano); Gino Penno, Vittorio Pandano (tenors); Giuseppe Taddei (baritone); Giacomo Vaghi, Ezio Achilli (bassos); EIAR Chorus directed by Gaetano Riccitelli and EIAR Orchestra conducted by Fernando Previtali. 3-12" discs in album (*CE-LP-1210) \$17.85.

It can be said, with a degree of certainty, that an entire generation of opera lovers has grown up in this country without having had the opportunity of

hearing a performance of Verdi's *Ernani*. Although it was heard in San Francisco as early as 1853, it was not until 1903 that it was first performed at the Metropolitan and it has not been given at the New York house since the 1927-28 season. The 1903 cast included such luminaries as Sembrich, de Marchi (*Ernani*), Scotti and Edouard de Reszke. The last Metropolitan cast was as good, perhaps even better: Ponselle, Martinelli, Danise and Pinza!

Ernani is an historic opera in every sense of the word. It was the first of Verdi's operas to make his name known beyond the confines of his native Italy. After the premiere at Venice in 1844, it spread like wildfire to Vienna, then Paris, London and finally New York (Park Theatre) on 15 April 1847. It is historic too, because of the great names associated with it; Pauline Lucca made her debut as Elvira and the role of Don Carlo was a great favorite with the incomparable Battistini.

The performance of this vivid and powerful score as accomplished by Cetra makes us realize what we've been missing. Excellently cast, *Ernani* here becomes throbbingly alive and the occasional lapses from "good taste" noted by Victorian commentators are not apparent to modern ears. Caterina Mancini is a young Italian dramatic soprano ideally suited, both temperamentally and vocally to the role of Elvira. Her singing of *Ernani involami!* is a most impressive display; throughout the entire role, taxing though it is, she acquires herself in fine style. Gino Penno is a real find as *Ernani*. A true *lyrico-spinto* tenor, of the same line as Bonci and Martinelli, he sings with fervor, a grand sense of style and convincing expression. His opening aria *Come rugiada al cespite* is a difficult test, and it is passed with flying colors. Giuseppe Taddei, as Don Carlo, gives the magnificent performance one expects from such a sterling artist. His large, vibrant baritone is just what the part requires and one of the high spots of the set is his singing of *O dei verd' anni mei*. Giacomo Vaghi, one time member of the Metropolitan Opera Company, is a fine basso and altogether excellent as the implacable Don Silva.

To Fernando Previtali, the conductor, must go the palm for one of the year's best directed operas. His choice of *tempi*, general grasp of the music and his handling of the chorus and orchestra are those of a real musician. He does not emphasize the melodramatic portions of the score but lets them speak for themselves (as they can and do most eloquently) and concentrates on bringing out much of the hidden poetry in this, one of the most ruthlessly sincere of Verdi's operas.

The recording, while good, is not exceptional, having a tendency to be over-loud with occasional blasting. None of this is too serious, however, except for high-fidelity addicts. A complete Italian-English libretto is included for the listener's added enjoyment and instruction.

W.

VOCAL

Songs by Ravel and Poulenc. Pierre Bernac (baritone) accompanied by Francis Poulenc (piano). 6-12" discs in album (CMM-958) \$8.81. 1-12" disc (*C-ML-4333) \$5.45.

Since our first introduction to Pierre Bernac's artistry some years ago on Pathé discs, he has remained in our estimation an ideal interpreter of the art songs of his native country. A recital appearance with Francis Poulenc a season or two ago helped to cement this impression, and now the collection of songs on this Columbia release, with its recital hall fidelity and balance, adds another memorable chapter in the record of Bernac's accomplishments.

Four sets of songs are included in the collection: *Banalités* and *Chansons Villageoises* by Poulenc, and Ravel's *Histoires Naturelles* and *Trois Chants Hébraïques*. The Poulenc miniatures, consisting of eleven songs in all (some of them lasting scarcely more than a handful of seconds), are superb in their sparkling verve and contrasts, and the close affinity of Poulenc's style with the surrealist poetry from which the texts are drawn is in evidence.

Ravel's *Histoires Naturelles* is a set of five particularly sensitive songs on creatures of nature with texts by Jules Reynard, telling little stories about The Peacock, The Cricket, The Swan, The Kingfisher, and The Guinea-Hen. The *Three Hebraic Songs*, dark-hued and of great emotional depth, reveal the power of Bernac's upper register and his fine control in shadings of pitch so inherent in these chants.

Poulenc is an admirable associate throughout, making this a set we can recommend most enthusiastically. E.

Porter: Out of This World. Charlotte Greenwood, Priscilla Gillette, William Redfield, Barbara Ashley, George Jongeyans and David Burns with Orchestra conducted by Pembroke Davenport. 7-10" discs in album (CMM-980) \$8.80. 7-7" discs in box (C-A-980) \$8.55. 1-12" disc (*C-ML-54390) \$5.45.

Cole Porter's latest musical *Out of This World*, now playing to capacity houses in New York, has been added to the host of original-cast recordings now available. While two seats on the aisle may be preferred to a session around the phonograph, we are not all fortunate enough to have the opportunity to see the show; then again, the lucky ones who have job of transferring the enthusiasm and freshness of opening-night caliber to these recordings. We stay-at-homes may be thankful for a chance to hear, if not see the show; then again, the lucky ones who have already enjoyed the actual performance can have a lasting souvenir of that pleasurable time. Cole Porter's words and music, as usual, are well-matched. He has written more memorable tunes, perhaps, but there are several, such as, *Use Your Imagination*; I

Am Loved; and Cherry Pies Ought To Be You, that will be around for some time.

Gladys Swarthout Favorites. Gladys Swarthout (mezzo-soprano) with the RCA Victor Orchestra conducted by Milton Katims. 4-10" discs in album (V-DM-1440) \$6.29. 4-7" discs in box (øV-WDM-1440) \$5.14.

Miss Swarthout has selected for the present album a group of songs with which she is definitely identified on the concert platform and over the air. In addition to *Bless This House*, which Miss Swarthout made available in recorded form several years ago, the selections are: *One Night of Love*; *Estrellita*; *Oh Promise Me*; *Funiculi, Funicula*; *I Wonder As I Wander*; *At Dawning*; and *The Lord's Prayer*.

CHORAL



Mozart: Masonic Music (complete). (Sung in German). Hugues Cuenod (tenor), Gerard Souzay (baritone) with the Chorus of the Oratorio Society (Mulhouse, France) and the Pro Musica Orchestra conducted by J. V. Meyer. 2-12" discs in album (*VX-PL-6540) \$11.90.

The recorded repertoire has been decidedly enriched by the release of two LP discs containing all of Mozart's Masonic compositions. With one exception (the *Maurerische Trauermusik*) none of the twelve selections in this set have ever been recorded before.

Membership in the Masonic Order meant a great deal to Mozart—the ideals, the fellowship and the sense of "belonging" did a lot to sustain him during the last few years of his troubled everyday life, and while the composition of music for his lodge did not entirely take the place of his church music, it most certainly formed an adjunct unparalleled in the history of music.

The first work, *O heiliges Band*, K. 148, was not specifically written for any Masonic purpose but is interesting as an example of how Mozart's thoughts were running; it is anticipatory to a remarkable degree. Next are two instrumental numbers, curiously scored (at least for modern ears): first an *adagio* in canon K. 410 for two basset horns and a bassoon; the other an extended work, *adagio* in F for three basset horns and two clarinets. Both these works are full of significance from a Masonic standpoint and are to be numbered among Mozart's finest inspirations. There are three cantatas: *Dir, Seele des Weltalls* K. 429; *Die Maurerfrude* K. 471 and *Die ihr des unermesslichen Weltalls* K. 619 sung by Hugues Cuenod. A fourth cantata, *Eine kleine Freimaurerkantate* K. 623 for two tenors (Messrs. Cuenod and Girardeau), baritone (M. Souzay), chorus and orchestra is a magnificent conception, quite different from the three previous works in this form. Also included are several choruses and the unutterably poignant and expressive *Maurerische Trauermusik*, for orchestra.

The vocalists, Hugues Cuenod, Jean Girardeau and Gerard Souzay are excellent artists. Their performances are tasteful and understanding. M. Cuenod, who sings the majority of the works, has a light, pleasing tenor and, somewhat surprisingly, handles the German texts with genuine feeling and fine diction. Gerard Souzay is one of France's foremost baritones and his all too brief share in the performances is impressive. Hélène Salomé (piano) and J. V. Meyer (conductor) along with the Pro Musica Orchestra and the Chorus of the Mulhouse Oratorio Society provide musicianly accompaniments.

The recording is adequate with the unfortunate exception of the moving *Trauermusik* which suffers from poor "dubbing." As is often the case, however, the music transcends the recording and only those who are more interested in recording than they are in music will find cause to complain. Complete German-English texts are supplied and the smooth Vox surfaces are very much in evidence. W.

Bach: Mass in B minor. (Sung in Latin). Emmy Loose and Hilde Ceska (sopranos); Gertrud Burgsthaler-Schuster (contralto); Anton Dermota (tenor); Alfred Poell (basso); Anton Heiller (organ); with the Akademie Kammerchor and the Vienna Symphony Orchestra conducted by Hermann Scherchen. 3-12" discs in album (*WEST-WL-50-37/39) \$18.78.

Bach's B Minor Mass is one of those gigantic musical epics that seem, not so much the work of a man, as a force of nature. There is something elemental, something supramundane that is literally awe-inspiring.

It is reasonably certain that the entire work was never given in Bach's lifetime. Established also is the fact that the B Minor Mass was patched together from selections lifted bodily from previously composed Church Cantatas—but all the "borrowings" were reworked into a sumptuous musical tapestry that towers above all but a few other landmarks of musical history. From the opening Kyrie to the closing Agnus Dei, Bach's inspiration never fails, there is no faltering, no evidence of padding, no loss of interest.

Prof. Hermann Scherchen, his soloists, the Akademie Kammerchor and the Vienna Symphony Orchestra have met the challenge courageously and with uncommon success. There is little to choose from among the soloists. Their work is above reproach, stylistically and vocally. The Akademie Kammerchor sings with a tonal quality rarely met with, either on records or in the concert hall. Herr Scherchen has welded his forces together in an enviable manner, giving an over-all effect of grandeur and majesty that is at once satisfying and thrilling.

Westminster's recording is a model of perfection. Choral passages, so often a stumbling block to recording engineers, are negotiated here with never a slip; they are all clean, clear and free from rattles. Balance between soloists, chorus and orchestra are

admirably maintained. The volume level is sane, with neither excessive *pianissimi* nor coarse and strident *fortissimi*.

Perhaps a word of comparison between this recording and the other LP version available (*V-LM-6100) would not be amiss. As regards soloists, the present Westminster set is by all odds the best. The choral work remains an affair of personal taste. Robert Shaw is a master second to none in such matters, although one gets the impression that his chorus is over-trained, something like Toscanini's orchestras. There is little choice from a recording standpoint, both sets being excellent.

With two top-flight but very different versions to choose from, the prospective purchaser can rejoice in the happy task of deciding for himself which he prefers. W.

PIANO



Beethoven: Sonata No. 12 in A-flat, Op. 26 ("Funeral March"). Five sides, and **Beethoven: Bagatelle in A minor** ("Für Elise"). Walter Gieseking (piano). 3-12" discs in album (C-MM-959) \$4.88.

Grieg: Lyric Pieces. Walter Gieseking (piano). Coupled with **Beethoven: Sonata No. 12 in A-flat, Op. 26** ("Funeral March"). Walter Gieseking (piano). 1-12" disc (*C-ML-4334) \$5.45.

This review was written after listening to the LP disc which does not contain Beethoven's little *Bagatelle in A minor*. We have always been most enthusiastic about Gieseking's Beethoven. It is solid and yet it is truly poetic. If anyone can extract all of the beauty of a Beethoven sonata, that artist is Walter Gieseking. He also seems quite at home with the pleasing little Grieg pieces that occupy the reverse side of this splendid LP disc. For a half-hour or so of highly artistic and delightfully emotional piano music the present LP disc is highly recommended.

Beethoven: Sonata No. 32 in C minor, Op. 111. Seven sides, and **Bach: Fugue** (from "Toccata, Adagio and Fugue in C"). Jacob Lateiner (piano). 4-12" discs in album (C-MM-960) \$6.19.

Beethoven: Sonata No. 32 in C minor, Op. 111. One and one-half sides, and **Beethoven: Andante Favori in F.** Jacob Lateiner (piano). 1-12" disc (*C-ML-4335) \$4.85.

Jacob Lateiner was born in Cuba of Polish parents in 1928. The family came to Philadelphia in 1939 so that Jacob could attend the Curtis Institute. While a student there he won a contest which gave him the opportunity of appearing with the Philadelphia Orchestra. This he did at a Youth Concert on 6 December 1944 playing the Tchaikovsky Piano Concerto No. 1. He graduated from Curtis in the spring of 1947 and the following summer he appeared with the Boston Symphony at Tanglewood in a perform-

ance of Beethoven's "Emperor" Concerto. This appearance was a real triumph and the acclaim of the audience and the critics was such that many important engagements were immediately secured and the young artist was on his way to fame. Since that time Lateiner has steadily progressed and today at the age of twenty-two he is one of our most promising young pianists. We would not say that Lateiner is yet the master of such a monumental work as Beethoven's *Sonata No. 32* but he gives an interesting performance and his host of admirers will very likely find it worthy of investigation.

Mozart: Fantasia in C minor, K. 475. Three sides, and **Mozart: Sonata No. 14 in C minor, K. 457.** Rudolf Firkusny (piano). 3-12" discs in album (C-MM-948) \$4.88.

Mozart: Little Fantasia in C minor, K. 396. Rudolf Firkusny (piano). Coupled with **Mozart: Fantasia in C minor, K. 475** and **Mozart: Sonata No. 14 in C minor, K. 457.** 1-12" disc (*C-ML-4356) \$4.85.

The young pianist Rudolf Firkusny's many admirers will assuredly be delighted with these lovely recordings of some of Mozart's most charming keyboard music. This young musician certainly has a sympathetic feeling for Mozart; one realizes it as he listens to these superb performances.

Mozart: Sonata in B-flat, K. 333. Amparo Iturbi (piano). 2-12" discs in album (V-DM-1471) \$3.66. 2-7" discs in box (øV-WDM-1471) \$2.83.

As far as we know this is the only recording of this lovely little Mozart Sonata on 78 rpm discs. An LP version of it was made available some months ago by the distinguished European pianist, Lily Dumont, for Concert Hall (*CH-CHC-25). Miss Iturbi gives a charming rendition and RCA Victor has captured the music with rare fidelity.

HARPSICHORD



Bach: Das Wohltemperierte Clavier ("The Well-Tempered Clavier") (Book I). (Preludes and Fugues Nos. 9 to 16). Wanda Landowska (harpsichord). 6-12" discs in album (V-DM-1439) \$8.89. 6-7" discs in box (øV-WDM-1349) \$7.44. 1-12" disc (*V-LM-1107) \$5.72.

And now we have the second volume of Mme. Landowska's complete recording of the famous "Forty-Eight." The first volume containing Nos. 1 to 8 was released a little less than a year ago. We hope that there will not be such long intervals between the succeeding volumes because we know that a large number of Bach enthusiasts are anxious to obtain the complete version. The excellence of the first volume is so well known that it is only necessary to state that the second is of equal quality.

ORGAN



Music of César Franck. E. Power Biggs (organ).
2-12" discs in album (C-MX-350) \$3.57.

Poulenc: Concerto in G minor for Organ, String Orchestra and Timpani. E. Power Biggs (organ with the Columbia Symphony Orchestra conducted by Richard Burgin. 3-12" discs in album (C-MM-951) \$4.88. Coupled with Music of César Franck. 1-12" disc (*C-ML-4329) \$5.45.

NOTE: For review of this disc see under CONCERTO.

DICTION



Shakespeare: The Tempest. Raymond Massey, Margaret Phillips, Hurd Hatfield, Lionel Stander, Lee Grant and supporting cast directed by Richard Barr. 2-12" discs in album (*POLYMUSIC-PR-5001/2) \$14.95.

Shakespeare: Romeo and Juliet. Eva Le Gallienne, Richard Waring, Dennis King, Margaret Webster, Florence Edney and supporting cast directed by Margaret Webster. 2-12" discs in album (*AT-LANTIC-LP-401) \$12.95.

Students and lovers of the Immortal Bard have a feast in store for them—two splendid LP recordings—*The Tempest* with Raymond Massey as Prospero and *Romeo and Juliet* with Richard Waring and Eva Le Gallienne in the title roles. Excellent supporting casts have been supplied and appropriate musical backgrounds add greatly to the enjoyment of these outstanding discs.

The diction is so clear in both recordings that it seems rather unnecessary to add a narrator as was done in the recording of *The Tempest*. Richard Barr, the narrator, is quite unobtrusive as he explains the action but his remarks are not needed by anyone familiar with the play and those who are not well acquainted with it might easily follow it with any standard edition of the text. It would not be too difficult to skip the usual cuts.

We hope that this is only the beginning of a series of Shakespearean plays on LP records. We are sure that any others that may follow, if they are of the same high quality as the present ones, will find a wide and enthusiastic market awaiting them. So seldom are we given an opportunity of seeing these plays in the living theatre that adequate recordings of them are of special value. Thousands upon thousands of students read these plays each year without ever hearing the glorious lines spoken by trained Shakespearean players. Only by hearing the text properly spoken can the beauty and real meaning of these great works of art be fully appreciated. R.

BOOKS OF MUSICAL INTEREST

The New Catalogue of Historical Records 1898-1908/09. Compiled by Robert Bauer. 494 pp. Published in England. For sale in U. S. A. by H. Royer Smith Co. (Philadelphia). Price \$7.25.

The Victor Book of Overtures, Tone Poems and Other Orchestral Works. By Charles O'Connell. xix + 614 pp. Simon and Schuster (New York). Price \$3.95.

The Gramophone Shop Encyclopedia of Recorded Music (Third Edition). Robert H. Reid, Supervising Editor. 639 pp. Crown Publishers (New York). Price \$5.

The Victor Book of Operas. Revised and edited by Louis Biancolli and Robert Bagar. xxiv + 596 pp. Illustrated. Simon and Schuster (New York). Price \$3.95.

Victor Book of Concertos. By Abraham Veinus. xxv + 450 pp. Simon and Schuster (New York). Price \$3.95.

Collectors' Guide to American Recordings 1895-1925. By Julian Morton Moses. Foreword by Giuseppe De Luca. 200 pp. Published by the author. Price \$3.75.

I Hear You Calling Me. By Lily McCormack. 201 pp. Illustrated. The Bruce Publishing Co. (Milwaukee). Price \$2.75.

Records: 1950 Edition. By David Hall. ix + 524 + xx pps. Alfred A. Knopf (New York). Price \$5.

NOTE: All the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U.S.A.

The first letters in the record number indicate the manufacturer: A—A&H, AL—Allegro, BL—Biblestone, C—Columbia, CE—Cetra, CH—Concert Hall Society, CL—Capitol, CON—Continental, CRS—Collector's Record Shop, D—Decca, DG—Deutsche Grammophon, DI—Disc, GIOA—Gregorian Inst. of America, HS—Haydn Society, HW—Hargall, L—London, ME—Mercury, OL—L'Oiseau-Lyre, PA—Parlophone, PC—Paraclete, PD—Polydor, PE—Period, T—Telefunken, V—Victor, VX—Vox, WEST—Westminster, and W—Woodwind.

* indicates LP 33 1/2 rpm.
g indicates 45 rpm.

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